SHE'S BACK

Joyce Maynard, Onetime Queen of Teen, Has a New Life and a New Book

BY CELIA MCGEE

EVENING NEWS

Recession or Not, Sleek And Sexy Looks for the Winter of Our Discontent

BY MARTHA BAKER

$2.50 • DECEMBER 9, 1991

NEW YORK

SAVING SALOMON

On Tuesday, October 29, under tight security, hundreds of shell-shocked Salomon Brothers employees crammed into the thirty-ninth-floor auditorium at Seven World Trade Center for a secretive Q. and A. with their leaders. They filled the upholstered russet chairs and spilled onto the green industrial carpet. Thousands more watched on TV in conference rooms there and at Salomon offices worldwide, and at their desks on the trading floors. That day, interim chairman Warren Edward Buffett, the unprepossessing....

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BY BERNICE KANNER

Salomon's new chief operating officer, Deryck Maughan (left), and Warren Buffett.

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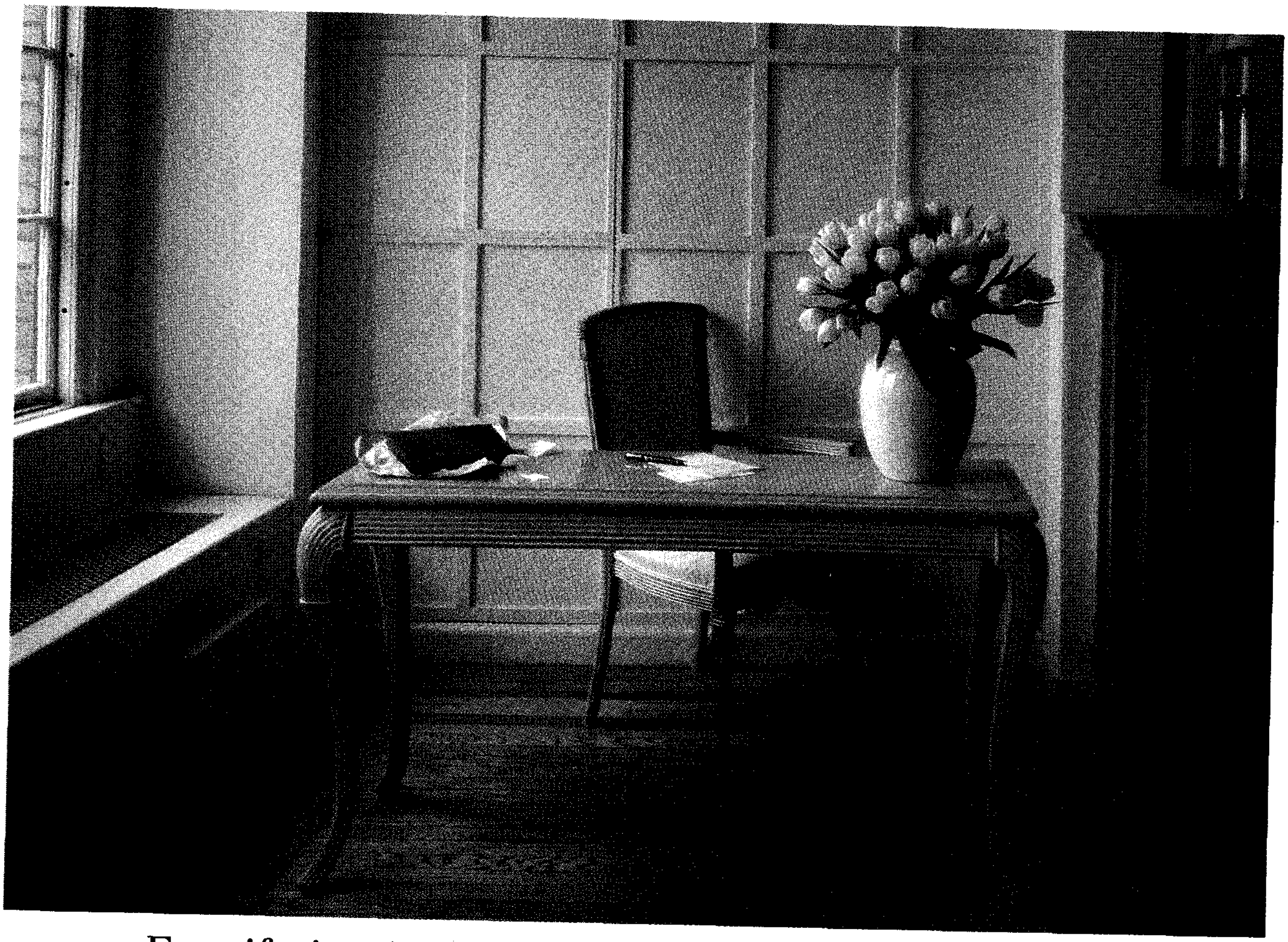

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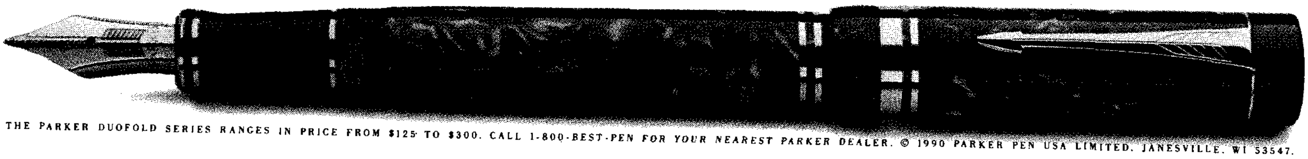

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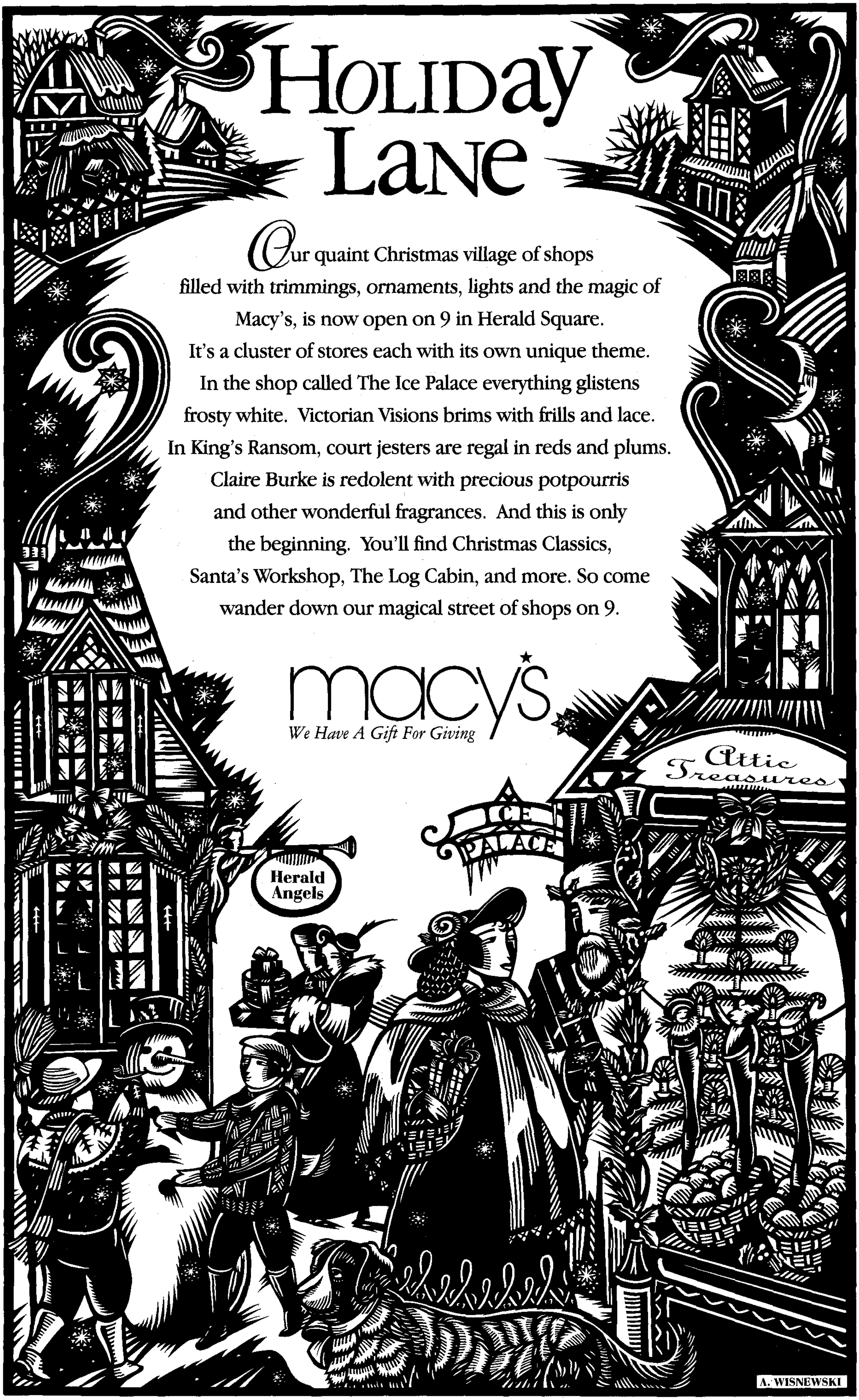

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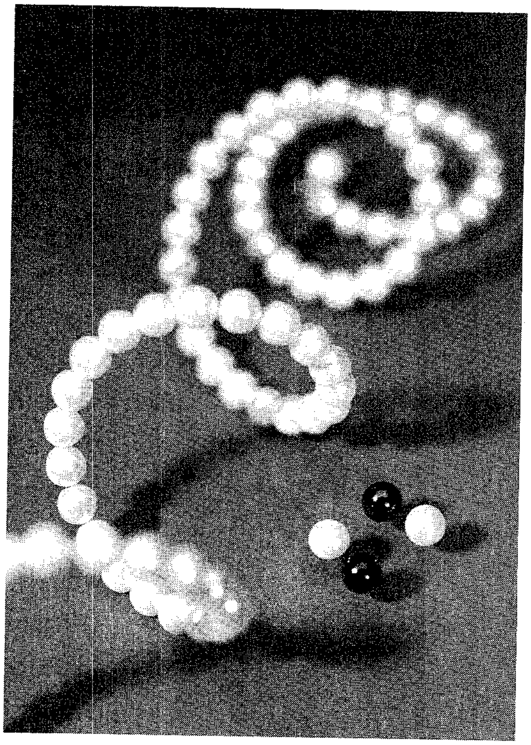
1991



PRESENTING A WORLD OF HOLIDAY MAGIC

It's Holiday and the giving is easy, especially at Bloomingdale's. From essentials to luxuries, we're full of gift suggestions this year. Here are just a few: Bloomingdale's own spectrum of gloves made in Italy from metisse leather with cashmere lining, 2-button length, 64.00; 4-button length, 68.00; exclusively ours, Carolee gift-boxed sets of fantasy pearl jewelry, 25.00-35.00; by Swatch, the world's first StopSwatch, the Swatch Chrono, 1 year limited warranty, 80.00; Bloomingdale's exclusive range of rich colored 2-ply cashmere luxury mufflers, oversized, 150.00. In Costume Jewelry and Accessories on B'way, New York. And all our stores.

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BY BERNICE KANNER

It was addicted—to greed and excess. But Salomon Brothers is now in recovery. The firm wallowed in billions. Ethics plunged, profits soared, and the Feds want answers. John Gutfreund resigned. His successor, Warren Buffett (left, standing, with chief operating officer Deryck Maughan), teaches morality. This includes slashing bonuses by $110-million. And letting Bernice Kanner onto the floor.

50 She's Back

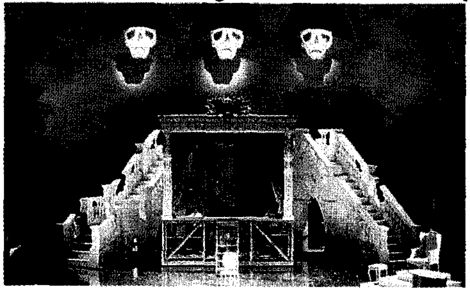
BY CELIA MCGEE

She spilled the beans on teens. Later, on her crumbling marriage. Now, for the first time, Joyce Maynard talks about another relationship—with J. D. Salinger. And her steamy new novel, *To Die For.* Maynard's life has been one long writing assignment. In '72, for the *Times Magazine,* she penned "An 18-Year-Old Looks Back on Life." She became the voice of Youth. Why did she quit the fast lane? Why is she back?

58 The Big Score

BY PETER G. DAVIS

The Met's found an opera by a composer of rare distinction: He's alive. That's John Corigliano, who has "absolutely no confidence." His *Ghosts of Versailles* (the set's at left) opens December 19. It marks the first time in 24 years that a living composer has been heard at the Met. But his Symphony No. 1 is about AIDS—and death.



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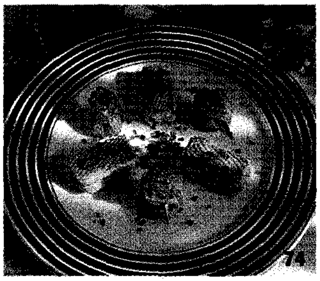

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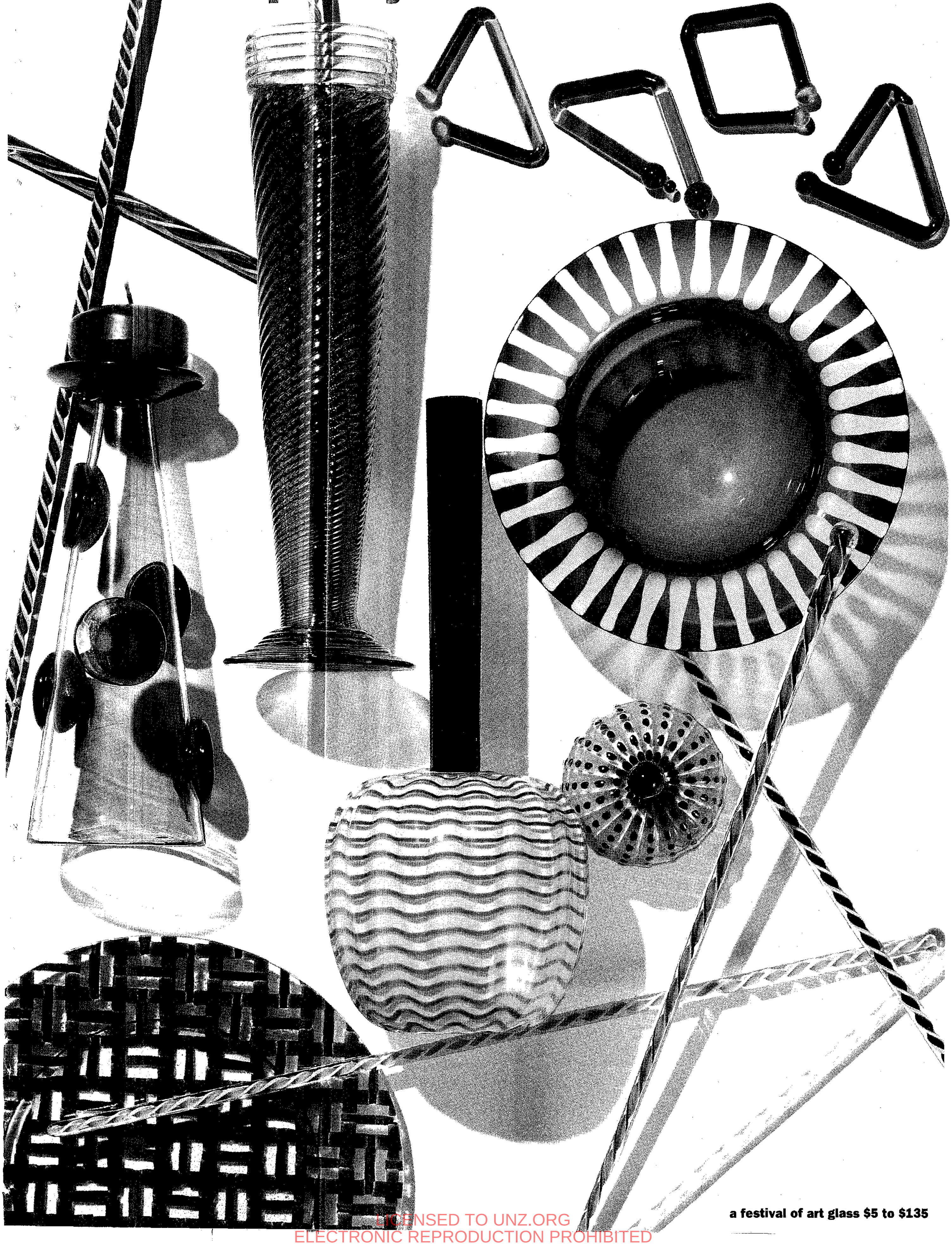

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LETTERS

It's a Med Med Med Med World

Many readers wrote in about Janice Hopkins Tanne's three-part series on getting the best medical care in New York City ["The Best Doctors in New York," November 11; "The Best Hospitals in New York," November 18; and "How to Be a Savvy Medical Consumer," November 25]. Here is another sampling of the letters.

JANICE HOPKINS TANNE HAS DONE AN INcredibly thorough job. I'm doubtless not the only reader who has clipped and saved all three parts of her medical series for future reference.

Dodi Schultz
Manhattan

WHENEVER SOMEONE SAYS, "I HAVE A GREAT doctor," I always ask, "What's his hospital affiliation?" Almost invariably, the person has no idea. As a science writer, I am well aware that quality differs from doctor to doctor just as it does in grades of meat, and that there are some objective standards—such as hospital affiliation and board certification—that can help you evaluate a physician. Unfortunately, most laypeople seem astonishingly ignorant of such measures. Janice Hopkins Tanne's guidelines should help people make better choices.

Diana Peden
Manhattan

WHEN I WAS PREGNANT TWENTY YEARS AGO, all my neighborhood friends who were also pregnant were set to give birth at the local hospital. Not me. I flippantly remarked that I was going to cross the city line to give birth at Long Island Jewish Hospital because it had an "excellent neonatal nursery." I wasn't at risk. No one saw the need for it. Little did I know how important that decision would turn out to be. Jonathan was born three months prematurely. That was the good news. He was rushed into surgery eight days later weighing less than three pounds and hardly breathing. He had a hole in his stomach, and his body was infected from the fluids. We were devastated, but all we could do was sign the consent forms. When Dr. Burton Bronsther and Dr. Martin Abrams (two marvelous pediatric surgeons who were cited in "The Best Doctors in New York") finished their four-hour procedure, the best news they had was that Jonathan was still alive. Statistically, he had only a 3 percent chance of making it. But I'll never forget what they said before they left us that night: "If your son lives, you can thank this hospital, because the people here are totally prepared to care for him and do everything humanly possible to save him." Jonathan is nineteen years old today. He's five feet nine and is a sophomore at Tulane University, where he plays football for his fraternity. My flip decision to give birth at a hospital prepared to deal with emergencies turned out to be the best decision of my life.

Susan Abrahams
Great Neck, N.Y.

DR. SAUL FARBER'S REMARKS IN "THE BEST Hospitals in New York" about radiologists at smaller hospitals being inexperienced are demeaning to the thousands of physicians at community hospitals who practice topflight medicine. Many hold medical-school teaching appointments, as I did for many years. I'll match my 26 years of experience at a community hospital against that of any conference-attending M.D. Community hospitals offer many advantages over larger, university hospitals. When my patients have a problem, they get a response from me, not from a resident. Let us not forget that Libby Zion and Andy Warhol died at university—not community—hospitals.

Alan J. Zimmerman, M.D.
Chief, orthopedic surgery
Long Beach Memorial Hospital
Long Beach, N.Y.

WHENEVER I'M ASKED TO RECOMMEND A specialist, I make numerous phone calls to my medical-school colleagues to conduct a mini-poll. I will now be able to refer to your best-doctors list to assist in making informed decisions.

Hadassah Neiman Gurfein, Ph.D.
Director
Arista Counseling and
Psychological Services, P.C.
Manhattan

I READ "HOW TO BE A SAVVY MEDICAL CONsumer" with a great deal of dismay. For many practicing physicians, the growing conflict between medical consumers and medical providers has all but destroyed the professional physician-patient relationship. Under the pretext of being knowledgeable medical consumers, prospective patients and demanding families have grilled me about my qualifications. Armed with their own *Physicians' Desk References*, some patients question medications and side effects as if I were attempting to withhold information from

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

them. I have had family members of hospitalized patients call my service and threaten to sue if they are not called back immediately. I am not suggesting that patients shouldn't be informed about their physician or medical condition. However, I am suggesting that you need mutual respect and trust in a successful physician-patient relationship. It cannot be reduced to a business contract.

Arthur Middleton, M.D.
Hackensack, N.J.

AS A FORMER EMPLOYEE OF A MAJOR TEACHING hospital in my town, I felt that Janice Hopkins Tanne's pointers on how to choose a physician were excellent. It is so very true that physicians at teaching hospitals are "kept on their toes" by the young residents, who are constantly questioning them and the latest procedures. In addition, her advice to choose doctors who are all affiliated with the same hospital is right on target, because having doctors and a hospital system that work together can make an enormous difference.

Cam Altee Brown
Jacksonville, Fla.

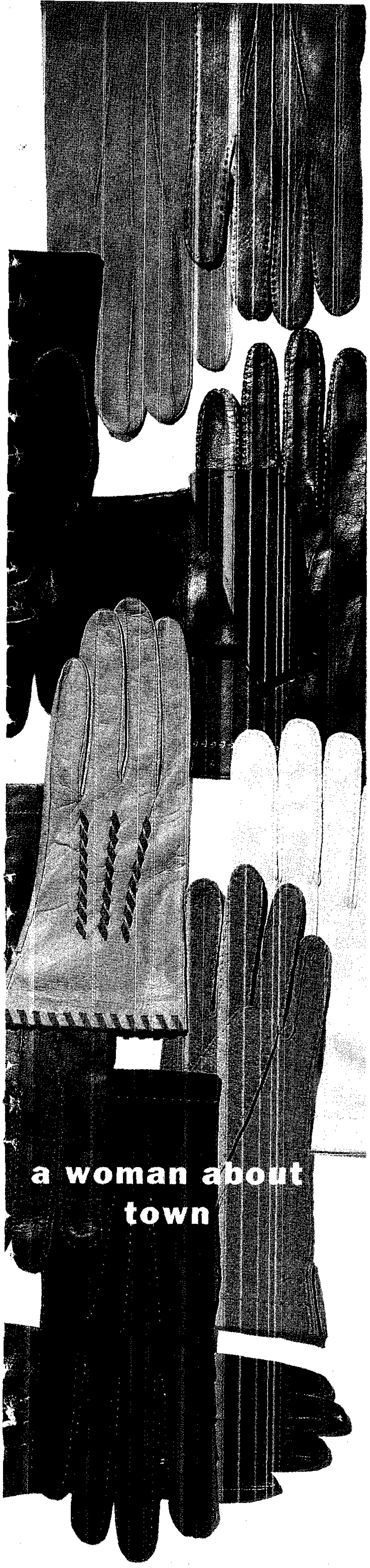
I UNDERWENT EYE SURGERY A DAY AFTER your issue on "The Best Doctors in New York." Dr. Jack Dodick made your list and mine too. Imagine the arrival of a flowering plant shortly before the operation to bring me "Good wishes from Dr. Dodick and staff." As he acknowledged after the successful operation, "You're not just a name or number but a human being."

Bea Winkler Bayer
Manhattan

AS A RESIDENT IN PATHOLOGY AT THE MOUNT Sinai Medical Center, I was astonished and angry that pathologists were not included in "The Best Doctors in New York." The excuse given for the exclusion was inadequate. Patients *can* obtain second opinions and *can* request that their cases be reviewed by specific pathologists. I'm sure the doctors on Janice Hopkins Tanne's list would attest to the importance of having a good pathologist.

Astrid M. Quish, M.D.
Manhattan

Janice Hopkins Tanne replies: Getting pathology slides, X-rays, and scans reviewed again is often a good idea. As I suggested in "How to Be A Savvy Medical Consumer," patients should try to obtain the original slides and take them to the doctor when they seek a second opinion at a different medical center. Rarely is it possible for a patient to approach a pathologist directly to ask for a second opinion. Usually, the doctor who has been asked for a second opinion will have the slides



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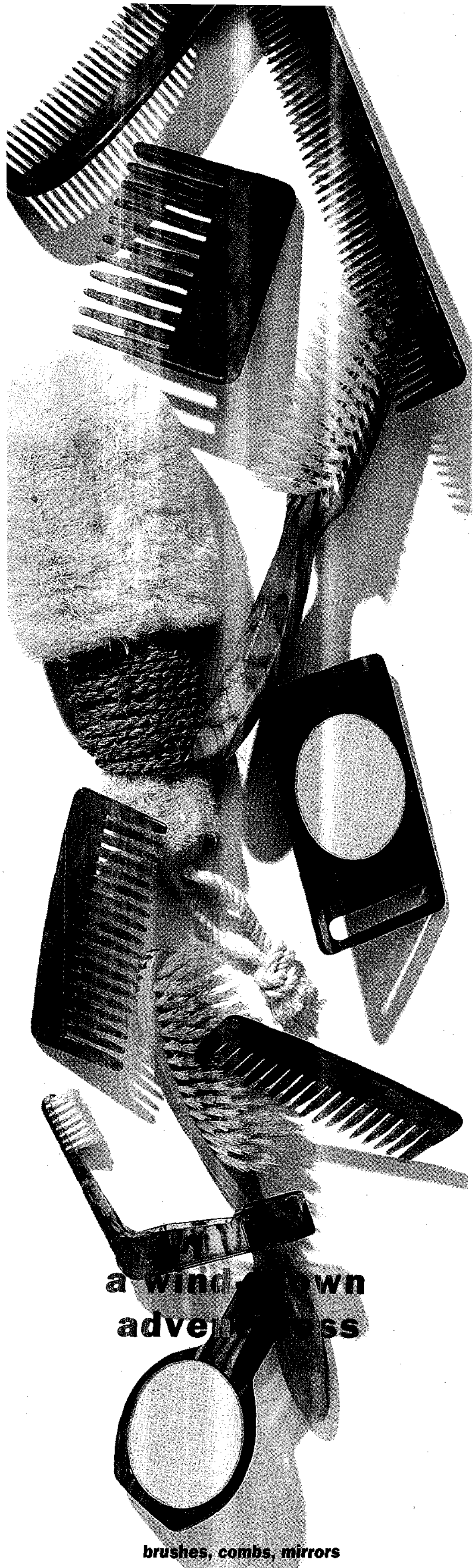

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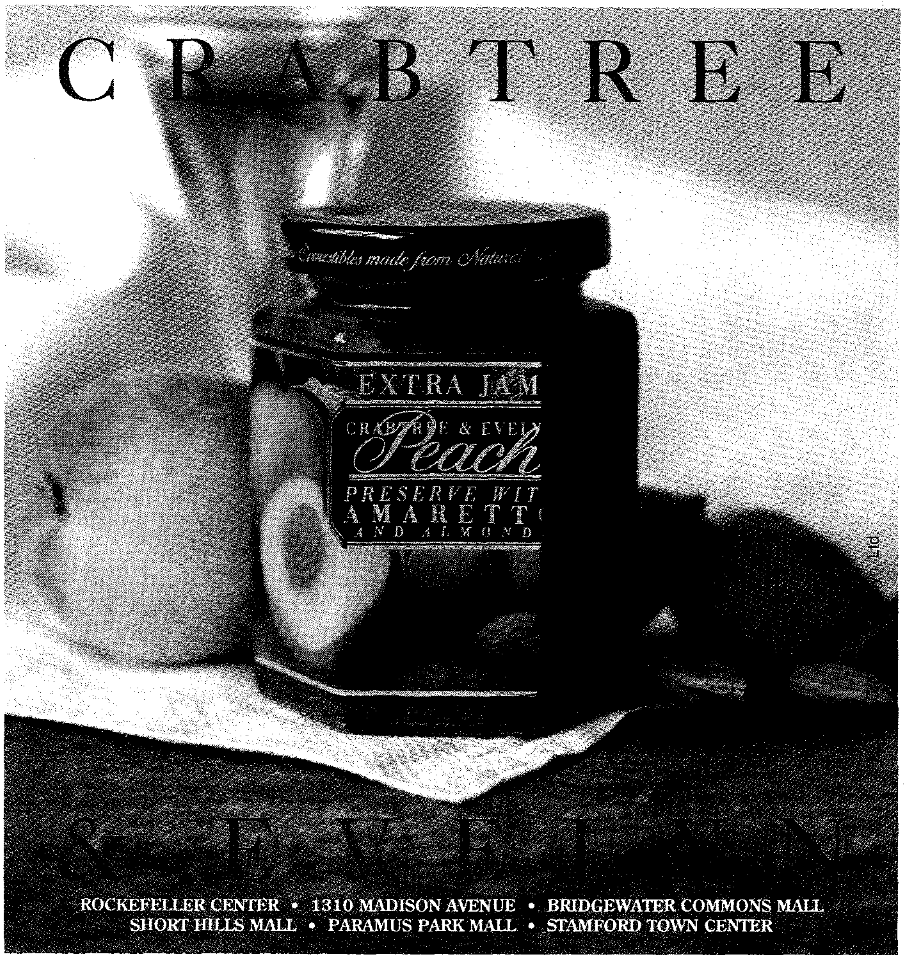

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reviewed by a pathologist at his or her hospital. It is essential that the pathologist be experienced in reviewing that particular sort of tissue.

READING JANICE HOPKINS TANNE'S TOP-DOCtors article brought back a lot of heartache but reminded me of one certainty. Not only is Dr. David S. Baldwin an expert in nephrology, he is a wonderful human being. More than twenty years ago, he treated a member of my family with concern and respect. I have had contact with many doctors since in different fields of medicine, and I still believe that he is the best.

Alicia Varela
Brooklyn

JANICE HOPKINS TANNE TOOK ON A GARGANtuan task in her three-part special report on health care in New York. I'm sure it was a tough job, and she should be commended for having carried it out so well. By and large, these articles were thoroughly researched, technically accurate, and sensitive to consumer needs and concerns.

Kenneth E. Raske
President
Greater New York Hospital Association
Manhattan

Corrections and Amplifications

For each of the 1,085 doctors who made it into "The Best Doctors in New York" issue, the magazine listed only one hospital affiliation—the one with which the physician was most frequently identified by his or her peers. Many doctors, however, may also practice at other hospitals as well.

A few of the specialties and subspecialties listed were incorrect. *New York* has been requested to make these corrections:

☐ William J. Athos, of St. Luke's–Roosevelt Hospital Center, should have been listed with the specialty internal medicine (not gastroenterology).

☐ The Mount Sinai Medical Center medical oncologist should have been listed as Avi Barbasch, not as Avi Basch.

☐ Howard L. Beaton, of Beth Israel Medical Center, should have been listed as a general surgeon specializing in surgery of the gastrointestinal tract, surgical oncology, and hernia repair (not as a head-and-neck surgeon).

☐ Alan P. DeMayo, of New York Hospital, should have been listed as a general pediatrician (not with the subspecialty pediatric gastroenterology).

☐ Alfred J. Nadel, of Lenox Hill Hospital, should have been listed as a specialist in vitreo-retinal problems, including detachments, the treatment of diabetics, and the care and treatment of AIDS patients with retinopathy and retinitis (not pediatric ophthalmology and strabismus).

☐ Alan C. Weseley, a pediatric ophthal-

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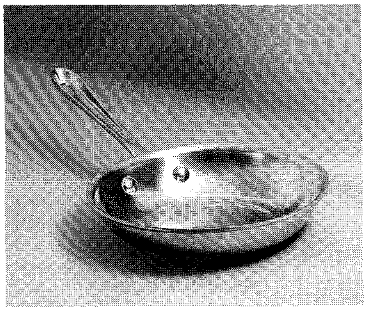

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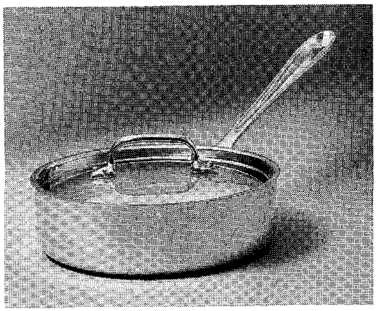

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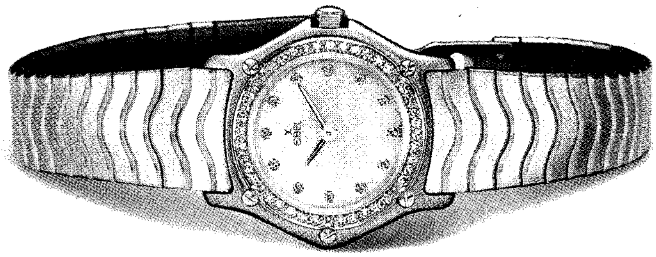

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mologist at New York Eye and Ear Infirmary, should have been listed with the special interest of strabismus, not glaucoma.

□ The Hospital for Special Surgery ["The Best Hospitals in New York"] has asked us to note that 96 percent of its attending physicians are board-certified.

The entry for the Long Island College Hospital—which responded to our request for information on its "centers of excellence"—was inadvertently omitted from the best-hospitals issue. Here is the write-up on the hospital that should have appeared in the November 18 issue:

THE LONG ISLAND COLLEGE HOSPITAL

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Affil.: State University of New York Health Science Center at Brooklyn SUNY
Attending phys.: 440; 70% **board cert.**
Beds: 605 (CCU, 8; ICU, 15; NICU, 38; PICU, 5)
Cardiac cath.: 982; **cardiac op.:** 0
Deliveries: 3,500
E.R.V.: 51,591
Residents: 190 in 17 fields (6 subspecialties)
R.N. vacancies: 7%

CENTERS OF EXCELLENCE

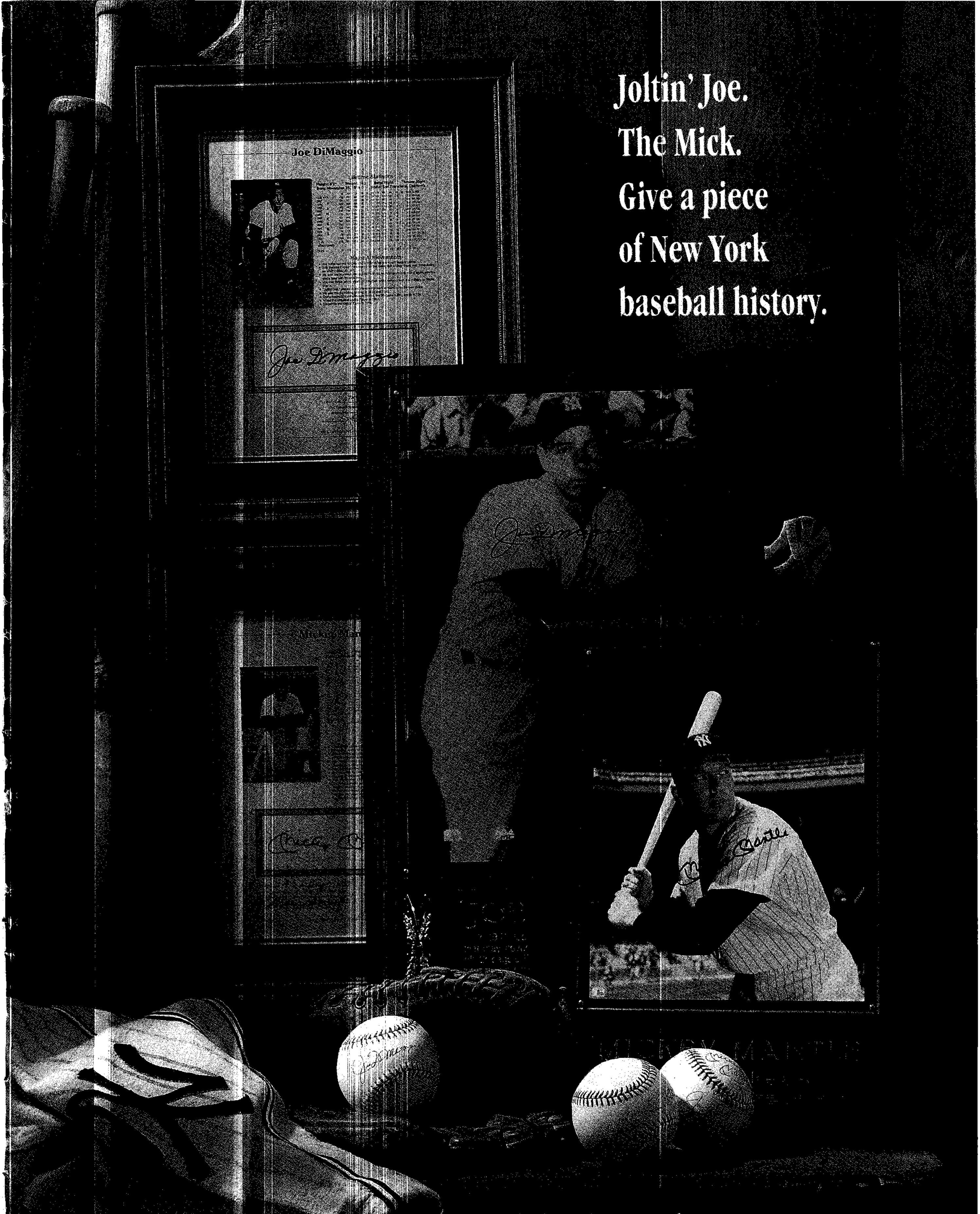
■ **Women's Health Care:** Normal and high-risk obstetrical care; midwifery program; birthing rooms; Brooklyn's only approved genetics laboratory; gynecological oncology care; Brooklyn's only hospital-based rape-crisis-intervention program, available 24 hours a day; separate mammography unit staffed entirely by women; pediatric services, including a pediatric-emergency room, neonatal and pediatric intensive-care units, and one of the country's first treatment centers for neurologically and developmentally impaired children, the Stanley S. Lamm Institute.

■ **Nephrology:** With 45 ambulatory hemodialysis-treatment stations, this service is one of the country's largest hospital-based programs. The Continuous Ambulatory Peritoneal Dialysis unit is the second-largest in New York.

■ **Urology:** Piezoelectric lithotripsy, ureteroscopic and percutaneous kidney-stone removal, along with metabolic testing to identify risk and prevent recurrence; prostate-cancer and incontinence programs.

■ **Radiation Oncology:** One of New York City's highest-energy linear accelerators for comprehensive oncology care; pioneers in the synergistic use of chemotherapy and radiation treatments; sophisticated use of radioisotopes in tumor treatment.

□ The Methodist Hospital emergency room, 506 6th Street, Brooklyn ["How to Be a Savvy Medical Consumer"], should have been starred with an asterisk, indicating that it is an American Heart Association New York State Affiliate–designated Emergency Heart Care Station. ■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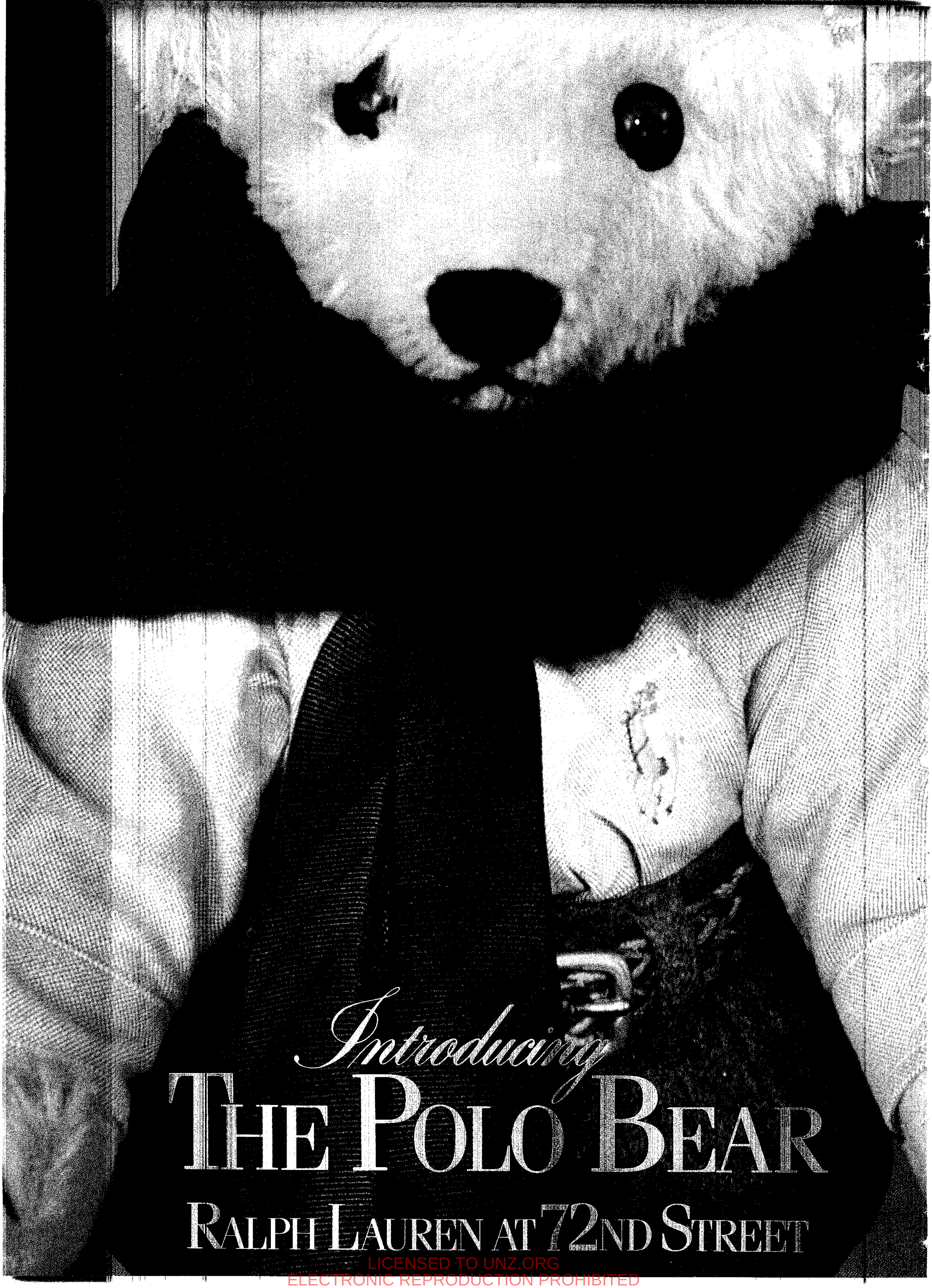
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INTELLIGENCER

BY JEANNETTE WALLS

KILLER POLITICS...NBC'S NO SHOW...FADE TO BRUNETTE...A WEAK LINK

CONSPIRACY THEORY A SHOT IN THE DARK

A report that Senator Christopher Dodd doesn't believe that Lee Harvey Oswald acted alone has surprised some people—including the senator's staff.

Robert Sam Anson—who wrote *Esquire*'s November cover story on Oliver Stone's movie about the Kennedy assassination—was recently pressed by PBS talk-show host Charlie Rose to come up with one "credible" public figure who believes in the conspiracy theory. Anson named Dodd, who in the seventies was part of a House inquiry that looked into the assassination. Anson couldn't be reached for comment.

"People go on TV all the time saying wacko things," says the senator's spokeswoman. Dodd's office then did an about-face, saying they didn't know the senator's position and that they wouldn't ask.

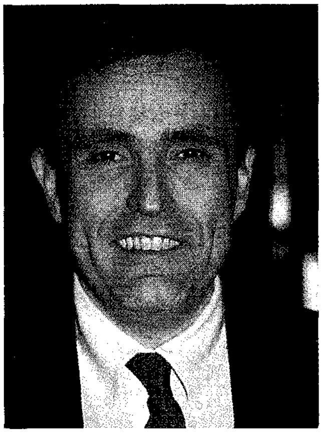
RUDY'S PRIMARY PROBLEM

Rudolph Giuliani isn't the only Republican seeking advice from Ed Koch about a mayoral bid. A source says David Cornstein, an executive in the jewelry industry, has been lining up potential backers and has asked the former mayor for tips. Cornstein was spotted having breakfast with the three-term mayor at the Regency Hotel. About a month ago, Giuliani asked Koch to lunch.

Koch wouldn't discuss his conversation. "I was there as a columnist [for the New York *Post*] and I never discuss my sources," he says.

City Council President Andrew Stein has been mentioned as a potential Republican candidate for mayor, but he says it's too early to decide.

"Cornstein has been reaching out to the rich and powerful in this city," says a source. "He's also been making the rounds, attending the Republican rubber-chicken dinners. Giuliani sees Cornstein as little more than an annoyance right now, but he's looking to go after Giuliani's power bases."



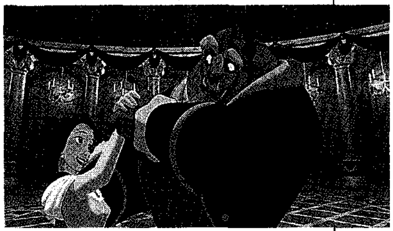
RUDOLPH GIULIANI

DISNEY TO *BEAUTY*: THE PRINCE MUST DYE

Walt Disney Pictures apparently didn't want to subject the prince in *Beauty and the Beast* to any dumb-blond jokes. In an unfinished version of the studio's new animated feature, the character was flaxen-haired, but in the final cut now in theaters his locks are chestnut-brown.

"He originally looked like a peroxided Californian with *big* hair," says a source.

A spokeswoman for Disney denies that the character's look was altered. "It just must be the difference in the prints," she says. "When they color-correct it, [his hair] must look darker."



BEAUTY AND THE BEAST

SULLIVAN'S TRAVAILS AT NBC

Kathleen Sullivan will not be getting her own talk show on NBC—at least for now. At last May's affiliates meeting, the network announced that a show called *He Said, She Said* with the former *CBS This Morning* anchorwoman was a candidate for the fall lineup. Her agent now says the project "isn't going ahead."

A spokeswoman for King World, which was producing the show, would not comment, but NBC says the program is still in development. "It's not in real strong development," a spokeswoman for the network says, adding that she doesn't know who the host might be.

Sullivan was seen last July doing golf commentary for NBC Sports, and will also be covering next summer's Olympics.

KATHLEEN SULLIVAN

METAL BREAKDOWN FOR NYU PRESIDENT

New York University insiders are talking about the embarrassing incident that occurred at the inauguration of the school's new president.

A silver medallion commissioned for Jay Oliva—who has replaced John Brademas—was to have been presented to the president at a ceremony last month. The work was embossed with seals from the university's various schools and is said to have cost at least $10,000, which was footed by the school's trustees. A university spokesman wouldn't comment on the price.

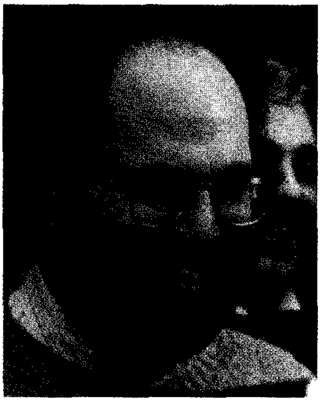
The medallion, however, wasn't ready for the ceremony, so officials substituted a pewter copy. "Once it was put on his neck, the chain broke and the medallion fell off," says a source. "The whole thing was all pretty awkward."

"It was just a little glitch in a ceremony that was well received," says the spokesman for NYU. who also defended the purchase. The trinket, he says, will remain the property of the university when Oliva

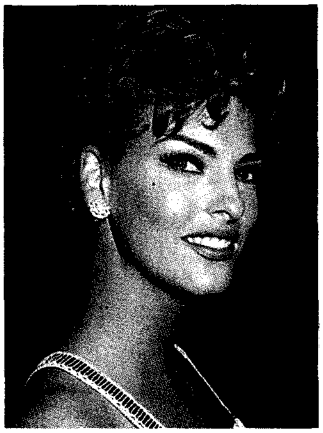
ASSOCIATE EDITOR: DEGEN PENER

Photographs: center, Adam Scull/Globe; bottom, John Barrett/Globe.

ADIEU, *MADEMOISELLE*...UNION HEAT...MODEL MAKEOVER...RUDIN'S RULE


SCOTT RUDIN

DIANE SAWYER


LINDA EVANGELISTA

leaves. "Lots of universities have one."

'BECKY' DOWD STOPS GIVING ADVICE

Maureen Dowd is giving up moonlighting as an advice columnist for *Mademoiselle*. After *Washingtonian* revealed in October that Dowd had been writing for the women's magazine under the pseudonym Rebecca Sharp, the New York *Times* political reporter decided that she shouldn't continue.

A *Times* spokeswoman wouldn't say if the column violated the paper's strict guidelines prohibiting outside writing. "Given that the column has been discontinued, there is no conflict of interest," she says. "[Dowd] decided that the column had run its course."

Dowd would say only, "I'm almost 40. It's getting to be a stretch giving career advice to 22-year-olds."

WILL DINKINS FAN UNION FIRE?

David Dinkins is prepared to give the fire fighters' union the same treatment he gave the police union. The mayor—who has been criticized for being soft on the unions—called in Skadden Arps's Michael Connery to arbitrate between the city and the Patrolmen's Benevolent Association last month.

Now, says a source, City Hall is prepared to turn to Connery again if talks with the fire fighters turn sour. "Basically, he's the mayor's new heavy," says the source. "Skadden has a reputation for being tough, and City Hall will be turning to them for all its union dealings. Mike Connery is the city's next Ted Kheel."

"I'm not the new anybody, just the same old me," laughs Connery, who says no decisions have been made regarding how to deal with the union. A City Hall spokesman says they may turn to Connery again "if we reach an impasse."

PRODUCER TO *PREMIERE:* NAME NAMES

Scott Rudin, who's produced movies like *The Addams Family* and *Little Man Tate*, is trying to call the shots in a profile that Harry Stein has written for *Premiere* magazine. "Rudin has plenty of enemies, and Stein was talking to lots of them," says a source. "Rudin found out and went ballistic. He called up *Premiere* and said Stein was looking to do a hatchet job and would quote all these people trashing him anonymously. Rudin said he wouldn't cooperate with the story if it had unnamed sources."

Premiere made an unusual agreement with the producer, says the source, to limit the number of unattributed quotes. Rudin wouldn't comment, saying, "I'm not interested in seeing this paraded across the pages of *New York* Magazine."

"Scott called and said he was unhappy because he had heard that we were talking to a number of [his detractors]," says *Premiere* executive editor Deborah Pines, who says no deal was made. "We have been reevaluating our own use of sources, and are unhappy about unattributed negative quotes. But we have plenty of on-the-record sources."

EVANGELISTA TAKES ON NEW ROLE

Linda Evangelista—following in the footsteps of colleagues like Iman, who appears in *House Party 2* and *Star Trek VI*—has landed her first movie role. The Chanel and Barneys model has just been cast to play a television reporter in a film about a bank robber.

"Her character, Marisa Benoit, is one of the female leads," says a source. "She'll be interviewing the robber who is in hiding." Produced by Electric Pictures, the movie, titled *Bank Robber*, is being directed by British documentary-maker Nick Mead.

A spokesman for Electric Pictures says, "We are extremely excited about having Linda in the film. She is perfect."

Neither Evangelista nor her agent would return calls.

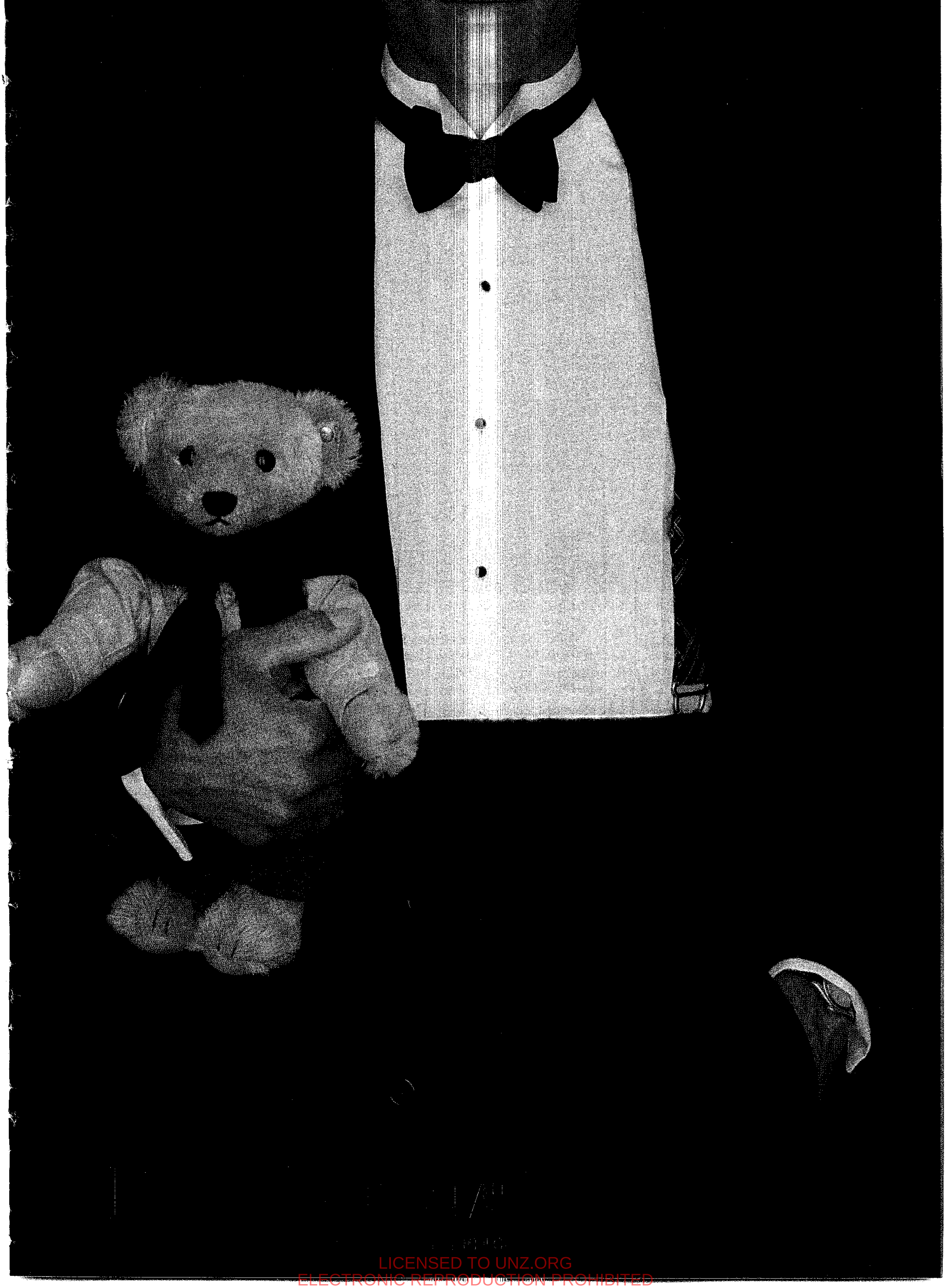
NEWS AND NOTES FROM ALL OVER

HOT HAIR: Saks Fifth Avenue may be gettting a new hairdresser. Celebrity coiffeur Vincent Roppate, who says his clients include Diane Sawyer, Kathleen Turner, Maria Shriver, and Jamie Lee Curtis, is expecting to move his studio from the Helmsley Palace to the department store.

"We're in negotiations, and it looks good, but nothing is final yet," says a Saks spokeswoman. "They're making me offers that are hard to turn down because they want to get the kind of people who come to me," says Roppate. "The space is being constructed right now. It's all glass-enclosed and draws up the fumes from the hair spray, so it's ecologically sound. It's a grand space, and I'm very excited about it."

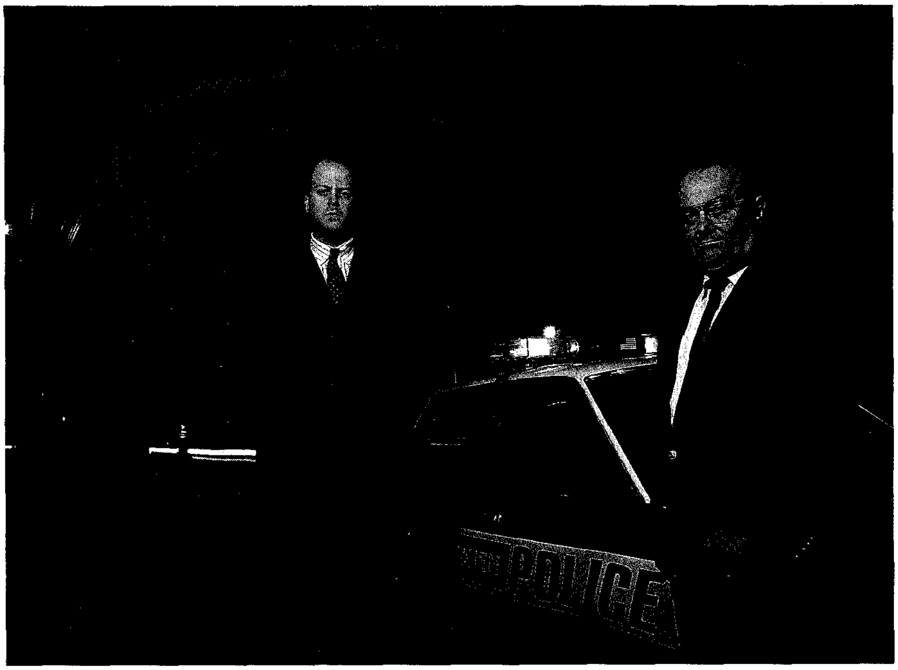
PRESS TRIPS: The New York *Post*, which has ragged the *Times* for placing Coney Island in Queens, needs a little geography lesson of its own. The tabloid reported that former New Hampshire governor John Sununu, now the president's chief of staff, was once the governor of Rhode Island.

Photographs: top, Melinda Sue Gordon/Paramount Pictures; center, Mike Fuller/Outline; bottom, Robin Platzer/Twin Images.



Cityside/Michael Daly

THE PREPPY COP



NEW PHILOSOPHY: *Assistant Chief Dean Esserman (left) with Chief Nick Pastore.*

BEAN LOAFERS IN NEW HAVEN

THE GUNMAN SAUNTERED INTO THE MINI-mart and shot the two employees. A sexagenarian customer in the company of a six-year-old child then pulled a pistol and killed the gunman. A youngster ambled in and stole either a coin or a piece of candy while a gut-shot employee writhed on the floor. A man who appeared to be an off-duty security guard came in and robbed the gut-shot employee, whereupon the first sirens approached. One radio car after another arrived, and on this blood-spattered scene in New Haven, Connecticut, appeared Dr. Paul Esserman's son, Dean, a 34-year-old graduate of the Fieldston School and Dartmouth, member of the bar, just back from a week in Maine with Outward Bound, and now a real-life cop with a shiny new gold badge.

"Only in America can you grow up in an Upper East Side Jewish family and become an Irish policeman," Dean says.

Back in 1969, Dean was one of a group of grammar-school children who went on weekend trips to such places as the New York *Times* pressroom and the Macy's switchboard. They also visited police headquarters, and Dean became so excited he jumped atop a big wooden desk. He remained enough of the little gentleman to hop down the moment Chief Inspector Sandy Garelik came into his office.

Still, young Dean seemed no more destined to be a cop than to be a switchboard operator or a pressman. He seemed sure to follow his father into medicine, and the only role he would likely ever play in law enforcement was that of a victim. He was relieved of his baseball bat and mitt in Central Park, and he was mugged while on the subway back from the Fieldston School, and his mother arranged for judo lessons.

As he turned seventeen, Dean was a black belt and bent on becoming a doctor. The school required all students to perform community service, and the future Dr. Esserman trained as an emergency medical technician. He then signed up with a volunteer ambulance based at the Central Park station house. He was too young to have a driver's license, so a cop filled in at the wheel when another EMT was not available.

"Here was this cop with a uniform and a gun and we're sitting around shooting the s---, and he was the first guy who ever offered me a cigarette," Dean says.

Dean had cops at his side when he delivered two babies and as he worked on a man who had slit his own throat. The man lived, and Dean went back to his school friends with another tale of adventure.

"They'd say, 'Oh yeah, right, tell me something else,' " Dean remembers.

On a Saturday evening when he was to work a late shift, Dean attended a party. He tried to talk to girls until just before midnight and then ducked into the bathroom. He emerged in his EMT uniform and paused to make an offer to a future therapist named Amy.

"I asked her if she wanted to see what the ambulance looked like, and she said no," Dean says.

The next year, Dean went on to Dartmouth, and he still might have become a doctor if he had not been required to take chemistry lab. The young man who had been so thrilled by the action of the street had difficulty conducting experiments with the same gravity shown by his classmates.

"You just put some things together and it fizzed," Dean says. "And the *smell*!"

At the Christmas break, Dean returned home and met the new brother-in-law of a family friend. Deputy Inspector Hillel Valentine of the transit police invited Dean to come meet the top brass. Dean arrived to discover that Sandy Garelik had left the city cops to become chief subway cop.

Dean recounted some of what he had been up to since hopping atop Garelik's desk, including his adventures with the Central Park ambulance. The transit police did not have a rescue unit, and Dean proposed raising the money to start one.

Each weekend, Dean made the five-and-a-half-hour drive from Dartmouth to New York. He trained as an EMT instructor, and he hustled a grant to buy a used flower truck. Brooklyn Union Gas donated a second vehicle, and the new Emergency Medical Rescue Unit fleet began operating out of the transit-police facility on Gold Street in Brooklyn.

"I didn't even know where Brooklyn was," Dean said.

When the radio broadcast a report of a man trapped under a train in Harlem, the converted flower truck raced to the scene. Dean hopped out and dashed down to the tracks in a white uniform shirt he had issued to himself. The man reached the hospital alive, and Dean went on to spend the summer speeding from call to call, catching what sleep he could on a couch on Gold Street, going home to Dr. and Mrs. Esserman only on Sundays.

"I had found Heaven," Dean says.

In September, Dean had to hang up his uniform and go back to Dartmouth. He arranged for a number of transit cops to come up to study Spanish, and the participants attended a sort of graduation cere-

Photograph by James Hamilton.

mony in their dress uniforms. The school bells played "I Love New York."

After his own commencement, Dean went on to NYU Law School. He spent a summer as FBI Director William Webster's first law-student intern and then signed on as a prosecutor at the Brooklyn District Attorney's office. He worked on several major drug cases and may be the only person to ever refer to a violent criminal as a *booby*.

In November 1987, Dean signed on with the transit police as a legal adviser. He was still a civilian, so he could not carry a gun, but he did manage to have a badge made up for himself. One had to look very close to see that the tiny gold letters did not say DETECTIVE or LIEUTENANT but COUNSEL.

While nobody seemed sure what a transit counsel was supposed to do, neither was anybody clear on what he should not do. That left Dean considerable room to operate, and he was soon doing everything from supervising disciplinary cases to accompanying cops on operations. He was with the decoy unit on a night a youngster started blasting away, and he might have become the first legal adviser ever shot in the line of duty.

After a gun battle in which a transit detective was shot in the head, Dean joined a raid on the suspect's apartment wearing a herringbone Brooks Brothers overcoat and L. L. Bean loafers. He reported that the suspect's rap sheet showed an arrest for explosives, but everybody scoffed when he suggested the man might have some sort of bomb. They then crashed inside to find two shotguns and a homemade hand grenade.

"Thank you, Dean," Dean said.

As the cops waited for the bomb squad to remove the device, Dean stood on the bullet-scarred stoop beside a detective with whom he had been having a private disagreement. Several citizens of Brooklyn were able to overhear interpersonal relations as they are practiced on the Upper East Side.

"Your feelings are hurt?" Dean said. "What about my feelings? I'm not allowed to have feelings?"

By then, Dean had become active in a number of national police organizations, and he returned from one conference with a book entitled *Everything You've Always Wanted to Know About Becoming a Police Chief.* He arranged his own gathering, and top brass from all over the country came to join prominent educators in an Outward Bound course on Hurricane Island in Maine. The participants included the new boss of the transit police, and Chief William Bratton found himself spending two days and nights in a 30-foot open rowboat whose sanitary facilities consisted of a yellow bucket. Proof of Bratton's esteem for his legal counsel came when Dean managed to keep his job.

At a conference at Hampshire College, Dean met Chief Nick Pastore of the New Haven Police. Pastore was not much on open rowboats, but he and Dean did share an enthusiasm for a new philosophy known as community policing. The idea was to put cops back on the beat, making them more like community organizers and less like an occupying army. Some of New Haven's more traditional commanders were not exactly enthralled with the notion, and Pastore reshuffled the department.

When Pastore advertised for a new second-in-command, Dean was among sixteen people who applied. Pastore tendered the position to Dean, who accepted quicker than instantly. Dean slept that night in an official New Haven Police jacket Pastore had given him.

"You only get to be a kid once," Dean says.

The following week, Dean took the oath in front of a packed auditorium at police headquarters in New Haven. He was handed a gold badge in a black leather case, and he took a moment to say a few words. He ended with his eyes on Assistant Chief Esserman's father, Paul.

"I'd like to thank my father, who made it all possible," Dean said. "He didn't make me become a doctor."

Dean then went into his office, which had a wooden desk as big as the one he had hopped upon two decades before. He was joined by a crowd of transit detectives who had come up from New York. They had chipped in to buy Dean a gift, and Sergeant Thomas Burke made the presentation.

"You're a real cop," said Burke. "Here's a real gun."

Burke presented Dean with a .38-caliber revolver.

"This thing's loaded?" Dean asked.

Dean decided to lock the gun in his desk drawer until he was certified. That did not stop him from hitting the streets on a weekend that saw six people shot, two of them killed. This included the triple shooting at the mini-mart, and Dean directed his detectives to hunt down the man who had robbed the gut-shot employee.

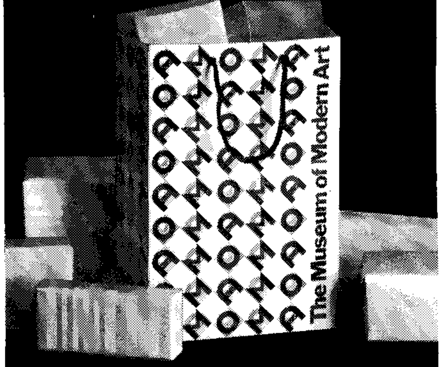
Several days later, Dean took a few hours of firearms training. He went twice through an outdoor course and reached a conclusion about the revolver.

"It works," Dean said.

Dean got a qualifying score both times, and the revolver was under his suit coat when he arrived at Yale's famed Mory's eating club. He dined with people of the Yale Child Study Center, and he detected among his hosts a particular excitement he knew quite well from an earlier life.

"The idea of somebody coming to dinner with them who has a badge is an adventure," Dean says. ■

THE MoMA EXPRESS



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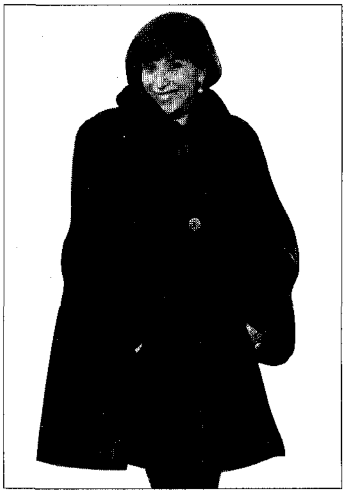

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THE COURIC EFFECT

SPUNK, BRAINS: *Katie Couric could have her pick of TV careers.*

ON *TODAY,* NICENESS COUNTS

SINCE LAST WE VISITED THE NBC MORNING family, contrite Bryant and Uncle Willard have made up; home wrecker Deborah has packed her bags and moved to radio; bright, sparky Katie has helped everyone forget lovable old Jane; and hundreds of thousands of people who had stopped watching have tuned in again. But now, in today's episode . . . the landlord may be selling the whole place—couch, bookshelves, news desk, and all!

Morning television shows work best when they are relaxed, easy on the eyes, ears, and nervous system, and—when the news demands it—serious and informative. Last year, the *Today* show on NBC stopped working. Backstage rivalries caused visible tensions on-camera; the executive-suite decision to dump Jane Pauley and replace her with Deborah Norville had been a disaster, both as public relations and as a programming move.

Then, last February, Norville went on maternity leave and never came back. In the ten months since Katie Couric replaced her as co-anchor with Bryant Gumbel, the ratings have gone up (they've risen by 20 percent since last November), and *Today* has narrowed the gap separating it from ABC's *Good Morning America,* the top-rated network morning show. Twice so far this fall, in fact, *Today* has tied *GMA* in the ratings. To put the Couric Effect in terms a network vice-president can understand, Katie Couric has helped bring in millions in revenues to NBC.

Life, then, should be looking up at NBC these days. Instead, the network and its 5,000 employees face another soap-opera-ish peril. They are warily looking west, toward the Hollywood studio—perhaps Paramount or Disney—said to be ready to acquire NBC. The rumor-du-jour mill is producing the kind of gallows humor NBC people have cultivated since the General Electric Company took over RCA in 1986 and began selling off parts of the company and downsizing network operations. "Those rumors around here that have GE selling us?" says a New York–based producer. "That's just wishful thinking." A former NBC foreign correspondent adds, "GE's denying it, so it must be so."

The latest merger scenarios are as jumbled as the plot lines on *L.A. Law.* Supposedly, the Walt Disney Company would get NBC's production facilities and its Burbank real estate, and Paramount—or, in one variation, a syndicate led by David Geffen—would acquire NBC Entertainment, along with the *Today* show. Finally, Ted Turner would merge what was left of NBC News into CNN.

All this could present some difficulties for Couric, who, at 34, has become one of the smartest, most appealing people at NBC. She could have her pick of careers—in news or entertainment or special programming. One day last week, for example, Couric carried most of the two-hour *Today* show (Gumbel had taken the day off) and then attended studio rehearsals for her role as co-host of NBC's Macy's-parade coverage on Thanksgiving morning. She then finished her fourteen-hour workday by substituting for Tom Brokaw on the *NBC Nightly News.*

The critics have commented favorably on Couric's ready smile and pert good looks. *Natural, nice,* and *spunky* are among the most frequent adjectives. The face is important. "These shows are personality-driven," says Jeff Zucker, supervising producer of *Today.* "Katie has a warm personality, and it rubs off on everyone."

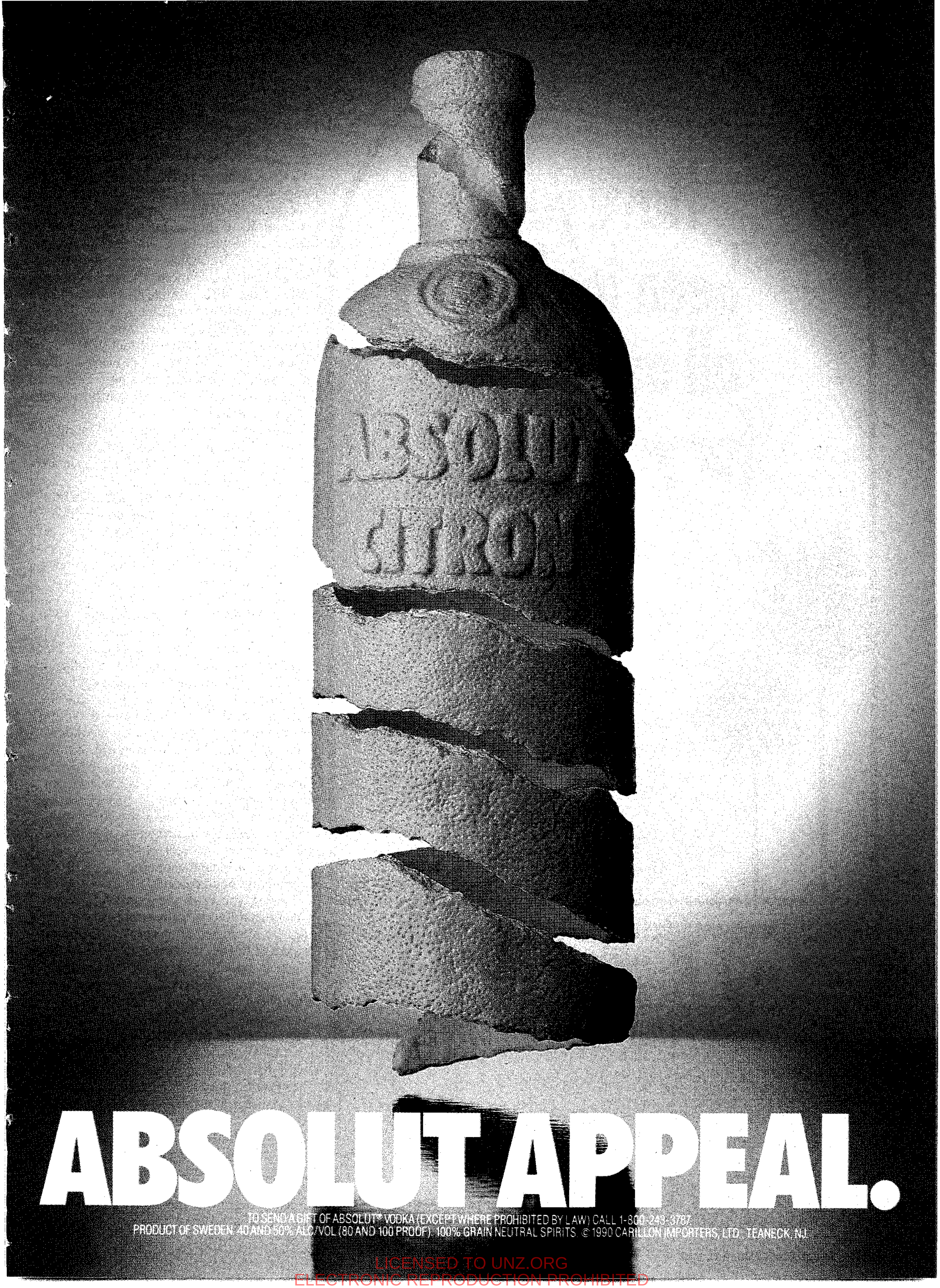
The real good news about Couric is that there's a first-class journalistic mind behind the perkiness. She is lifting morning-show cross talk and the tired celebrity interview out of the puffball league. In September, on the day Couric returned from her own maternity leave, the *Today* show ran an ultrasoft sequence of photos of Couric's new baby. Gumbel wanted to know if the baby slept through *Today.* "Only during your interviews," Couric replied—smiling, of course.

Last week, *Today* ran the tape of a Couric interview with the Duchess of York (Fergie to tab readers everywhere). The duchess was on the show promoting her latest books: another author on the circuit. Couric wanted to know why Her Royal Highness had begun taking flying lessons after her marriage. "The duke is a helicopter pilot," the duchess explained, none too brightly. "I hope you two have other things to talk about," Couric replied.

Behind the cameras, morning TV programs are producers' shows. The talent does not usually gather research, plan the lineup of stories, sound out guests, or do the pre-interviews. The *Today* show is no exception, although Couric has been an activist host. When Dr. John Willke, of the National Right to Life Committee, stepped down after ten years as president, Couric pushed to have him on: "We do so many pro-choice segments, I thought it would be a good change of pace to have someone from the other side." Couric conducted the interview briskly and ended it by wishing Willke "good luck." "You should have seen the angry mail I got on that one," she says.

At the same time, Couric personally lobbied to get Anita Hill on the show the morning after her first news conference. "I worked to midnight on that one," Couric says. "I finally talked to her myself and booked her." Later, during the Clarence Thomas hearings, Couric worked up a segment about sexual harassment on Capitol Hill. "Katie wants us to be first and to be provocative," says Jeff Zucker. According to Couric, "We're

Photograph by Frank Micelotta.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waking up and smelling the coffee."

If NBC is indeed being sold off, any retrospective of the GE era should include a Couric highlight tape and, in particular, two strong segments she did in the days after Magic Johnson's announcement that he was HIV-positive. On the November 13 show, Couric described the ABC, CBS, and NBC network policy of not accepting condom advertising. Then she screened the full 30-second ad for a condom brand called LifeStyles (a commercial that violated the NBC rules). Next, she interviewed Michael Corken, the general manager of the NBC affiliate in Indianapolis. ("We thought it would be a good idea to have one of our stations," she says.) The interview began matter-of-factly:

Couric: " . . . Everyone knows that, like it or not, sex sells advertising. . . . Don't people like you have an obligation to sell safe sex, as well?"

Corken: "I would question the intent of what we do in a 30-second commercial. . . . Are we selling a product or are we selling safe sex?"

Couric: "Do you advertise female contraceptives such as sponges and foam?"

Corken: "Well, your network does. So it's difficult for us not to."

Couric: "Do you think that's a bit of a double standard?"

Corken: "No, no."

Journalistically, this was foreplay to a Couric segment with Gwendolyn Florant, an AIDS counselor at Harlem Hospital. The subject was safe sex and when children should be told about AIDS. In the course of the discussion, Florant described how she used a teaching aid to explain to young people the right way to put on a condom. And with that, Florant displayed an anatomically correct plastic penis. With the model upright, she unrolled a condom, then described the proper procedure for putting it on ("One thing you're saying—that the penis should be clean, that the penis is going to be erect, that they're going to use a lubricated condom . . . with the spermicide nonoxynol-9").

During most of the segment, Couric was uncharacteristically subdued, but she had no apologies afterward. "We hadn't expected the demonstrator to come with a life-size model," she says. "Bryant and I talked about it right before the show. We thought of substituting a banana. But then we decided, 'Let's take some of the shame and embarrassment out of this.' "

Couric says that viewer reaction afterward was about evenly divided between those who approved of how NBC played the segment and those who disapproved. Among the negative callers was her father, who phoned from Arlington, Virginia, to complain that she had gone "over the top." But Couric got him to acknowledge that he had seen such demonstrations before: " 'In the Navy,' he told me, 'they used a broom.' " ■

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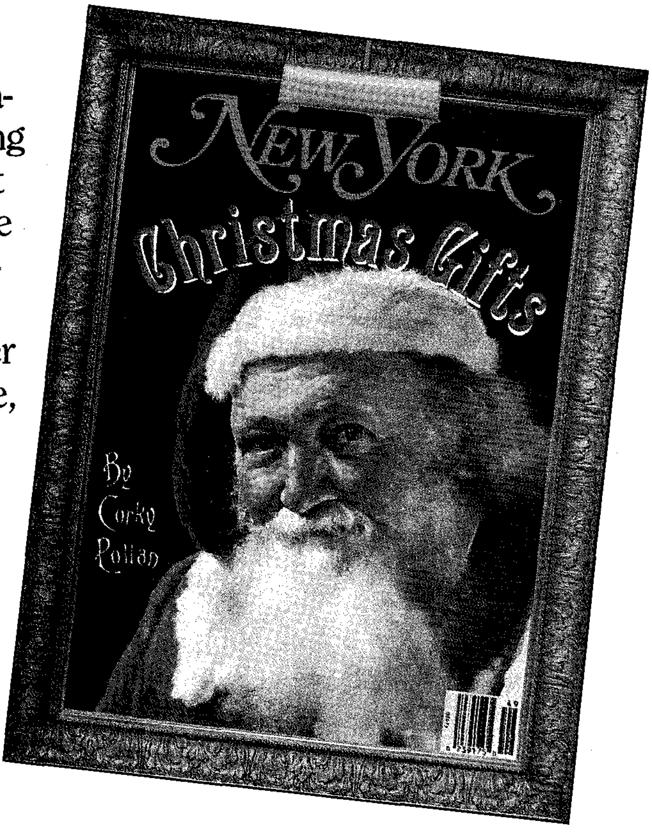

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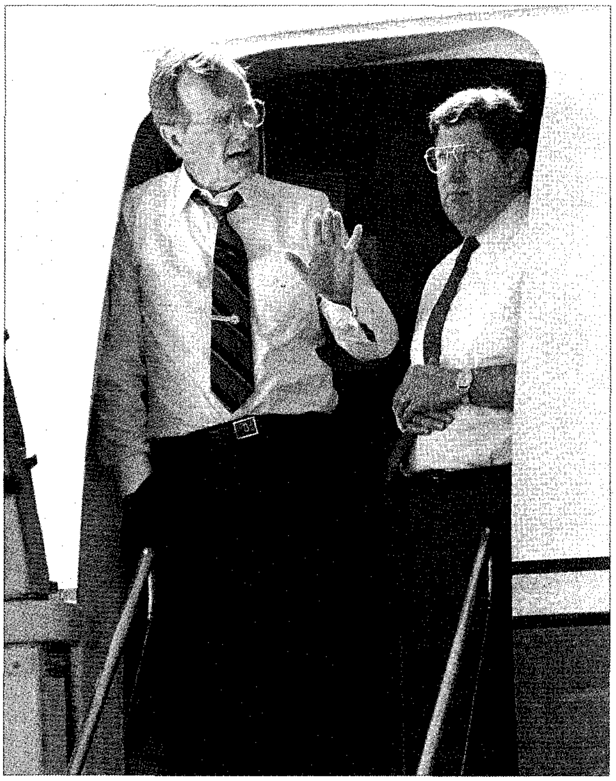
HOW BUSH CAN WIN



PASTURIZE HIM: *Keep Sununu 500 miles from the campaign.*

To: The President
From: Lee Atwater
Re: 1992

Yeah, I miss you too. I often wonder if you've found someone to talk trashball politics with, the way we used to. Most people don't know how much you love the game, and it's probably a good thing—not very presidential. But fun. We did have a fair amount of fun, didn't we?

Look, I know it must seem pretty rough and lonely right now. Folks over at the Republican National Committee joke about answering the phone, "Chernobyl Nuclear Facility." But, as meltdowns go, yours is more like Three Mile Island—embarrassing but not fatal. The press is whooping it up: Sununu, the screw-ups, the falling polls and all. But let's keep it in perspective. Most presidents would give their left knuckle to be running 51 percent favorable in a recession. Reagan was well below that the year before he was re-elected. Yes, I know: He was on his way up and you're still sliding, so it's hard to see the bright side. You better get used to it, though—my guess is you slide some more before it turns around.

But history is on your side. The only elected incumbents to get bounced this century were William Howard Taft, Herbert Hoover, and Jimmy Carter. The public doesn't put you in that low-rent district yet. And it's *still* going to take a three-cushion bank shot for the Democrats to win: a lousy economy, a perfect Democratic campaign, a dogmeat effort on your part. Two out of three won't do it (unless one of them is a total economic collapse).

If I were you, I'd figure it this way: The economy won't be Fat City, but it won't be much worse than it is now, and maybe a little better. The Democrats may actually be less dumb than usual this time—and a matter of real concern if Bill Clinton beats Cuomo, gaining giant-killer status in the process. If David Duke runs third-party, you could be in serious trouble in places down South we normally take for granted. My guess is that Duke does run: How else will that s---bird earn a living? A national direct-mail fund-raising constituency sets him up for life. You're going to have a tough and—I might add—*weird* time of it next year, a lot of twists and turns.

Which brings us to your part of the bargain. You'll excuse me, sir, but you have been doing a fair imitation of Michael Dukakis this past month—nothing that can't be handled, of course, but it hasn't been pretty. The worst thing is, you forgot the folks who elected you—no, not the "wingers" or the Wall Street boys. You forgot *my* people, the mall-dwellers. They're good, solid folks who'll forgive a lot. They think foreign policy is a lot like sailing, a sport for fancy rich boys—but they'll let you fly to Abu Dhabi every Tuesday, so long as you don't whizz on their biscuits and gravy.

But whizz you did. What you had going for you with Kmart shoppers was their belief that you'd play fair on taxes and racial preferences. You blew taxes with the budget deal last year, the single biggest mistake you've made. You don't give up "Read my lips" for anything less than unconditional surrender from the Congress and Dick Gephardt's eyebrows on a platter. But what did you get for it? Deficit reduction? Tell that to Mario Cuomo.

And now you've blown the race-preference angle, too, by signing this civil-rights bill. The vast majority of the American people (usually about 70 percent, in most polls) think racial preferences are wrong. They aren't racists. They're just folks. Most of them have black friends on the job. But they're worried about getting an even break on their next promotion, and about getting their kids through school. They see it as a matter of fairness, and they have a point. But now you've opened the door for David Duke and Pat Buchanan to say, "George Bush has made it less likely that you'll get that promotion." (And yes, you've taken away one of the best things we had going against the Dems.)

Can't do much about that now, though. I'm sure you're getting more than a few suggestions about what you *can* do to get back on your game. Here's mine: Don't do anything yet. Anything you do will seem weak and panicky, like you're caving in to the press (not that I'm worried you ever would, although postponing that trip to Japan didn't look too good a few weeks ago). What you need is a week or two or three where *nothing bad* happens. Let things cool out. Let the Democrats continue to think you're paralyzed. Hope they harp on the economy. Hope they don't make the campaign into a past-vs.-future thing (if they succeed in defining you as yesterday's man, you could lose). Then cut them off at the knees. Specifically:

□ *Staffing:* Let's be honest about Sununu. You hired him for all the wrong reasons, and I encouraged you. You wanted to send Jimmy Baker a message about who'd be running the show (Jimmy's been sending you a message ever since with his nonstop anti-Nunu leakathon). And I wanted to pay Craig Fuller back for all the grief he'd given me during the campaign. We were wrong: It's time to pasturize Sununu. I don't care where. But send him a clear signal that (A) he ain't getting within 5000413es of the campaign and (B) we're looking for an appropriate reassignment for him. Do it after the holidays, after all this quiets down.

Replace him with Fuller. I know that good arguments can, and will, be made for Lamar Alexander and Sam Skinner—but Fuller is drop-dead loyal to you (and, especially now, you have to be sure the people close by have *your* interests at heart). Also, he's a pipeline to Baker. You need Baker. He's the best pol in the

Photograph by UPI/Bettmann Newsphotos.

stable. He won't leave State, of course, but you've got to make sure he understands that he won't win his Nobel unless you get re-elected. Make sure he—quietly—stays on top of the campaign, which Fred Malek, Bob Teeter, Charlie Black—and your son George W., who I learned to respect in '88—will run just fine.

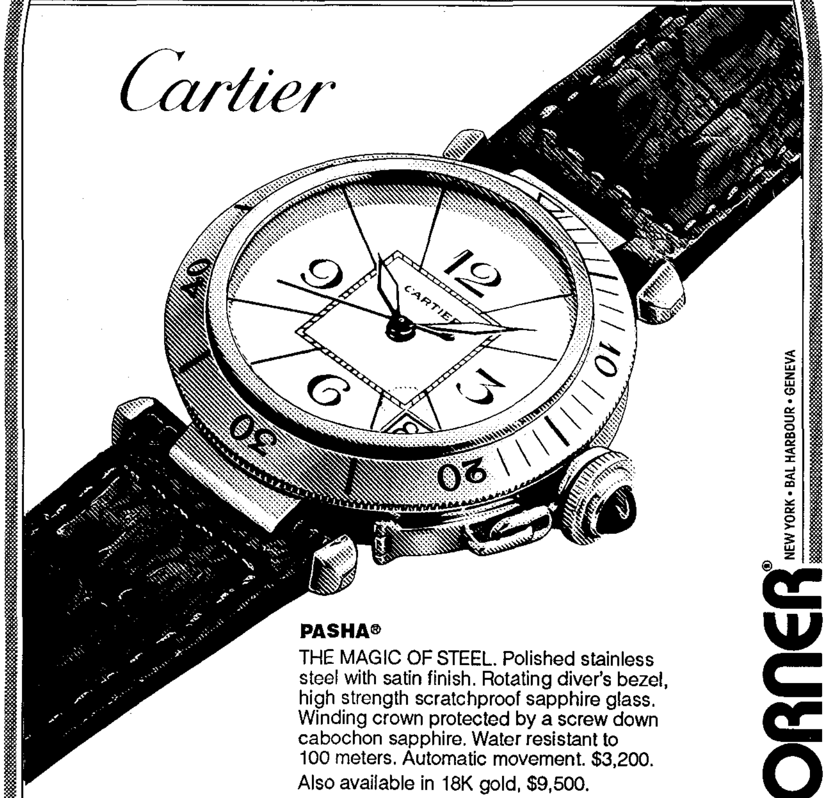
Oh, one other thing about loyalty: I'd have to guess Jack Kemp knew damn well those 82 GOP congressmen were going to propose that you make him co-president for domestic affairs. His reward should be permanent Mario patrol (if Cuomo runs). Let *him* throw the darts and take the heat. Let him see what it would've been like if he'd had the, ah, fortitude to run for governor.

□ *Agenda:* Don't be so angry with Kemp that you dismiss what he's saying about the economy. He's right: You need a "growth" package. I'm no economist—my momma didn't raise no fool—but I'd guess you should do some middle-class payroll-tax relief, targeted capital-gains-tax reduction (for new investments and real estate, not short-term Wall Street stock churning), and pay for it by bumping the top rate up a few points. Even supply-side fanatics like Jude Wanniski now say they'd gladly trade higher rates for a cap-gains reduction. So do it.

The big question is timing: If possible—if the economy lets you—I'd wait until a few days *after* the State of the Union message. Let the Democrats and Pat Buchanan think you're stuck for answers, then stick it to them just as New Hampshire is getting hot.

The other thing is, don't forget about education and the environment. I know it sounds a little dewy, but people—even mall-dwellers—really care about both. Don't let the fact that the press will cry "photo op" every time you do a school throw you. Humanize it: Visit a "School of the Week" and name a "Teacher of the Week," too. Also, take Sununu's global-warming computer program and recycle it. Have some of the creative young guys on staff, like Jim Pinkerton and Bob Grady, come up with *market-oriented* ways to clean up the environment. Green is good.

Finally, let the folks know you care. You might even thank them for their help in winning the Cold War. I know, your upbringing and diplomatic sense conspire against gloating—but if you don't make a point of thanking the American people for 40 years of sacrifice, for the trillions of their dollars spent on the defense of freedom (some of which can now be directed home), some Democrat is going to get there before you. Let them know you understand it's time now, as Harris Wofford said, to take care of our own—but to do that effectively, we have to stay big in the world. Do that, and you can't lose. You know I'll be pulling for you, wherever I am. ■



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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

The Other Mario

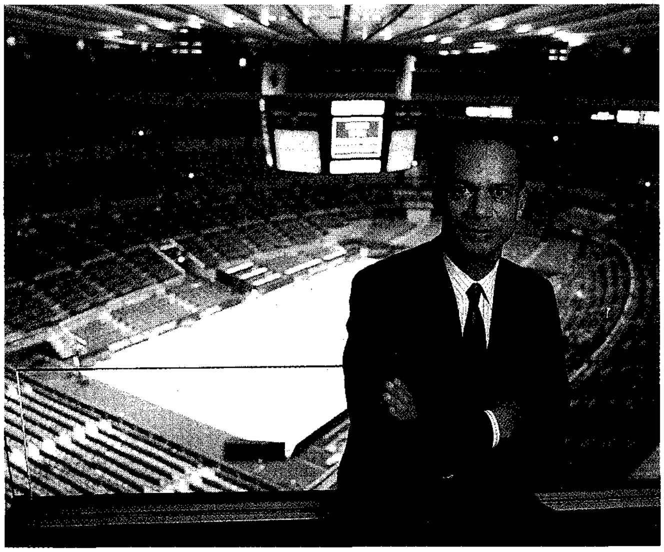
GAZING OUT OVER A VACANT Madison Square Garden, Mario Cooper, the man who will fill it with politicians next summer, says, "My first thought is, My God, I don't have enough time! And my second thought is, Will I ever remember what it looked like quiet and empty?"

It is this Mario C. who, in fact, may be the city's most important Democrat through July 1992. The Washington-based lawyer from Mobile, Alabama, recently moved here to oversee every detail of the Democratic Party's national convention. And although he doesn't take possession of the Garden until May, it's already taken possession of him.

Perusing his notebook of death-defying plans, you can hardly wonder why: A staff of 200. Reservations for 20,000 hotel rooms. A phone system that could service a town of 40,000. Right now, Cooper is bickering over where Jennings, Rather, Brokaw, and Shaw will sit, with the networks threatening to shrink their coverage if they're not given booths close to the floor. The DNC is claiming they take up too many seats and is offering smaller booths, higher up.

Cooper is convinced it will all work out: "They'll become more cooperative as the race heats up."

Nothing has quite prepared Cooper—who is 37, handsome, and serene—for this assignment, although his years as a Carter advance man helped. A trip to Bolivia, for instance, ended with Cooper's being barricaded in a hotel and having to be airlifted out amid tear gas and revolution.



Cooper: "Suddenly people like Rob Lowe will be wanting tickets."

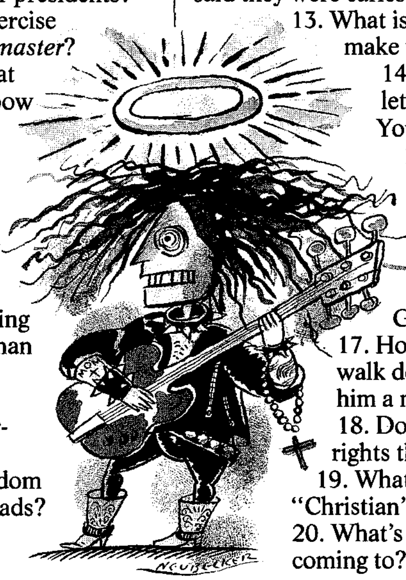
Whatever the crisis, Cooper remains unfazed. Part of that comes from privilege: There were boarding schools, Middlebury College, and Georgetown Law School, then jobs at a prominent D.C. firm and on Democratic chairman Ron Brown's staff. One of his brothers was the first black mayor of a major Alabama city; another is assistant secretary of the Air Force.

Aside from coping with the convention's logistics, Cooper is dealing with the not-so-subtle pressure from a city that clearly needs the pick-me-up. "We're definitely getting the message from the city that this is a top priority," he says. "But it's not about having designer trash cans out for that week—though we'll have that stuff. It's about creating a sense of energy and excitement, both about the Democrats and New York. If we do this right, it should bring at least $200-million into the city."

The city didn't look so good to Cooper on his only other stay here, about ten years ago, when he entered an executive-training program at Macy's. "I only stayed six months, because I just couldn't stand New York and I missed the politics of Washington. It's much better this time."

MICHELE WILLENS

TWENTY QUESTIONS



1. YOU REMEMBER DR. KEVORKIAN, DON'T YOU, dear?
2. Do we really need *four* former presidents?
3. Isn't it kinky that so much exercise equipment ends with the word *master*?
4. What would you pay to see Pat Buchanan as a target in a crossbow competition?
5. Where does Leonard Jeffries buy those spiffy outfits?
6. Is it rent-stabilized?
7. Shouldn't football games end when more than half the people have left the stands?
8. Would we be better off teaching our children how to speak German or Japanese?
9. Can we rule out that Robert Maxwell might have been water-skiing nude?
10. What's more offensive: condom ads or cures-for-yeast-infection ads?
11. Why don't those politicians on Sunday-morning talk shows wear pajamas instead of suits?
12. Would you give money to someone who said they were carless?
13. What is a cob, and why does it make those icky webs?
14. Who was the idiot that let Crosby, Stills, Nash, and Young sing live?
15. If no man is an island, then why are many of them atolls?
16. Doesn't Benjamin Netanyahu look exactly like Ben Gazzara?
17. How many roads must a man walk down before you can call him a man?
18. Do cute animals have more rights than ugly animals?
19. What could be scarier than "Christian" rock?
20. What's this country coming to?

JIM MULLEN

Photograph by Isaiah Wyner. Illustration by Robert Neubecker.

BEHIND THE SCREENS

CALLING ALL CULKINS

WHEN ACTRESSES SARAH Cole-Burnett and Liana Stillman-Hefetz attend a casting call in Manhattan, as they and dozens of others did last week for a film to be directed by James L. Brooks, the one thing they and their managers do in preparation is nail down their ages as specifically as they can. If they can just keep this age thing straight during the audition, the rest will take care of itself.

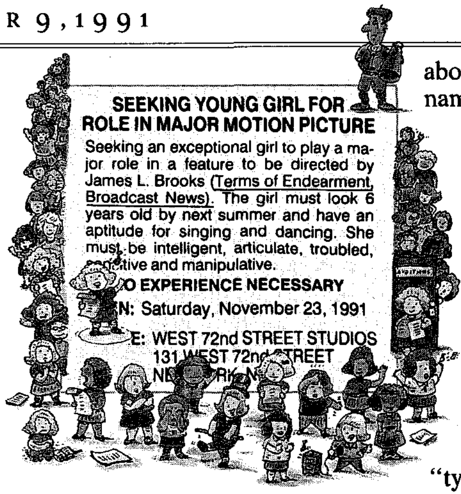
Getting out of different cabs at the same time, Sarah and Liana eye each other critically as they make their way to the West 72nd Street Studio, where the auditions are being held.

"How old is she?" Sarah asks a friend, referring not very discreetly to her competition.

"I'm four and three quarters," Liana says coolly. "How old are you?"

"I'm four and a half, going on five," Sarah says.

"Oh."



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Seeking an exceptional girl to play a major role in a feature to be directed by James L. Brooks (Terms of Endearment, Broadcast News). The girl must look 6 years old by next summer and have an aptitude for singing and dancing. She must be intelligent, articulate, troubled, tive and manipulative.

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Aside from finding an actress who is rather definite about her age and her name, the movie people also specified in their *Times* ad that the ingenue should be "intelligent, articulate, troubled, sensitive, and manipulative." Casting director Paula Herrold explained that this was intended as an invitation to those girls who are not "typically cute."

Most of the parents who show up feel little compunction about dissing their daughters for the sake of cinema. "When I saw the ad," one father says, "I knew she could do that without acting. Troubled, manipulative—it's just her personality."

"Dad, please," says a ten-year-old who prefers to remain known as just plain Cindy. "I'm not troubled. I know how to *act* troubled. I can almost cry if I want to. I guess that's being manipulative, huh?"

Other parents said that when they saw the description, they felt compelled to bring their girls. Nikila Cole, Sarah's mother, says friends called her from all over to say how right Sarah was for the part.

"Sarah," Cole says, "how are you manipulative? How do you get what you want?"

Sarah's response is enigmatic: "By selling music," she says, and then resumes a rendition of "Row, Row, Row Your Boat."

"No," her mother goes on. "By nudging, by pestering, by never taking no for an answer, by asking leading questions—like 'Why do you have that gum, what's it for?' "

Cole says that if she wanted to devote her life to her daughter's career, Sarah would be a star, no doubt about it. But she has an acting-and-directing career of her own to think about. And anyway, being an actress is not Sarah's ultimate ambition. "Na-uh," Sarah says. "I want to be a waitress." She'll do just fine.

TOM HACKETT

SHOPPING

STUPID HIP STÜSSY

THE FIRST THING YOU notice when walking into Stüssy, the new clothing store at 104 Prince Street, is the booming sound system, with Ice Cube bouncing from the sixteen-foot walls. The second thing is the $200 Pure Mädderlake flower arrangement on the central table, with its arching orchids and blushing berries. On railings around the walls hang what designer Shawn Stüssy calls his "traditional-American-meets-homeboy"–style clothing: heavy plaid work shirts and denim jackets, all L. L. Bean fabrics in Fila cuts. Culture clash? Riots have started over less.

Stüssy's surf- and skateboard-inspired designs are already de rigueur among urban B-boys in the U.S. and clubbers from Tokyo to London; with this store, his first ever, Stüssy and partners James Jebbia and Mary Ann Fusco (who own the clothing store Union, on Spring Street) hope to draw "regular guys" too. The location couldn't be better: With Agnès b. homme one block west and the soon-to-open Armani A/X one block east, Prince Street should be crawling with regular guys.

They'll find much to their liking at Stüssy: Although the 37-year-old former surfboard builder from Laguna Beach is best known for his screen-printed T-shirts, his college-style football jackets, and his trademark caps, all bearing the Stüssy logo, the new store is filled with shirts in muted, autumnal colors, with collar shapes from the forties and small, inconspicuous designer labels. Prices fill the gap between the Gap and Armani: T-shirts are $20, shirts go for $60 to $80, and a leather jacket is $590.

The store's décor is hip sophistico: A larger-than-life primitivist sculpture by Stüssy's aunt guards the changing rooms, and colored-glass vases are arranged on a high wooden shelf. Though the look is downtown-moneyed, the furnishings were, according to Stüssy, "stupid cheap." The vases came from the 26th Street flea market, and he built the shelves himself. "I was a crafts guy who started building surfboards at thirteen," explained Stüssy a few days before the store opened. "I don't think of myself as a designer, by any means. I'm a clothing man who makes what he and his friends like to wear. When those store doors open, as of then it will be a proper line of clothing."

REBECCA MEAD

Stüssy
INTERNATIONAL
TRIBE

Surfboard style in SoHo: Fusco and Jebbia in the store.

Photograph by Peter Freed. Illustration by Hugh Biber.

FASHION

Runway Diplomacy

‘LET ’EM!” BRADFORD Moody barked on the first night of New York’s recent fashion week. The Council of Fashion Designers of America was holding a cocktail party for the press in direct competition with his B. Moody–label fashion show. A major diplomatic boo-boo. And the CFDA didn’t know what it was up against.

“Mom! Stop that!” yelled Moody’s business partner, Elizabeth Winston, at a diminutive woman in a neat brown dress and a gusher of blonde hair. At that, the woman stopped rearranging chairs, took a front-row seat, and introduced herself as Susan Baker, Elizabeth’s mother. She said she was holding the family fashion fort in her husband’s absence: Secretary of State James Baker was en route from his Middle East peace conference in Madrid to the opening of the Ronald Reagan presidential library in California. Just when the fashion world needed him!

Baker missed a “classic” young-designer collection full of interesting, if not always fully developed, ideas. There were a few winners—origami-look white dresses that wrap the body like sails—but sinners definitely dominated. Like the fringed tunic and tights on a platinum blonde of indeterminate sex. Or the sheer red chiffon caftan that exposed the breasts and pubic hair of a definitely female model.

Moody’s designs: Perfect for foreign affairs?

Susan Baker watched attentively and even applauded, if a bit stiffly. “It’s all Elizabeth’s money,” she said. “My husband took a big gasp when they went big-time and produced a line. But he’s very supportive. *I* think it’s neat. She’s even got this old granny in one of Bradford’s dresses. I wish I was 25 years younger; I’d wear them all.” That sheer chiffon number would sure look great under a Republican cloth coat, wouldn’t it? MICHAEL GROSS

HIGH TECH

BATTERIES NOT INCLUDED

WHAT TO BUY WHEN little Pugsley is bored with Etch a Sketch and demands something more nineties? This season, there are plenty of gadgets and techno-toys available for both children and adults.

The computer piano teacher.

Here’s what’s selling best to the young-of-spirit, nimble-of-finger, and, most likely, heavy-of-pocketbook set.

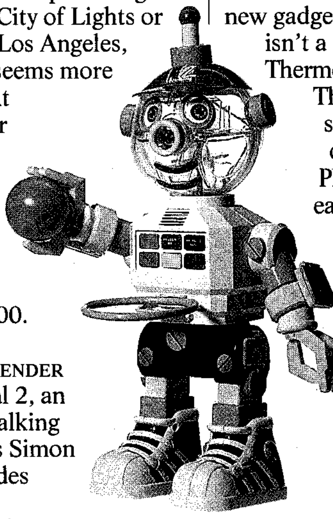
☐ THE MIRACLE PIANO TEACHING System is supposed to turn those thumpers stuck playing “Chopsticks” into *pianistes extraordinnaires.* By hooking this 49-key keyboard to a Nintendo system and a television, or just a personal computer, aspiring Beethovens as young as seven start from scratch in the practice room—learning middle C, reading notes on staffs, sensing rhythm.

The program customizes lessons by keeping track of mistakes and sending messages on the “chalkboard.” There’s no room for cheating or loafing. Reads one message: “Generally, the last thirteen measures are not considered optional. You’re supposed to play them.” Oh.

“I was teaching the boss’s daughter, and she was sort of dragging her feet,” says John Douglas, the assistant manager at Sam Ash Music. “He got rid of me and bought this.” The Nintendo version is $380 at Sam Ash (155 West 48th Street); the PC variety is $480.

☐ EVERYONE FROM STUDENTS to businessmen is said to be snapping up another self-improvement item: the Sony Data Discman, a palm-size unit that reads up to 100,000 pages of text, making its owner a literal walking encyclopedia. With software for languages, road maps, the King James Bible, a cookbook, and a CIA *World Fact Book,* the Discman prepares users for the fiercest of trips through the French City of Lights or downtown Los Angeles, whichever seems more daunting. At Hammacher Schlemmer (147 East 57th Street), all this knowledge goes for $500.

☐ FOR THE TENDER ages, My Pal 2, an electronic talking robot, plays Simon Says, provides hoops for basketball (from its stomach) and ring toss (from its head), throws a mean fastball, and, like a true friend, can blurt out, “I’m pooped; let’s sleep.” It’s $65 to buy a new buddy at F.A.O. Schwarz (767 Fifth Avenue).



My Pal 2.

☐ ALL THIS SHOPPING CAN WHIP even the holiday veteran into a fevered frenzy, so another new gadget gaining popularity isn’t a toy: It’s Thermoscan’s Instant Thermometer, with separate settings for children and adults. Place directly in the ear—yes, the ear—for one second for a reading “as accurate as a rectal but a lot easier to use,” says Joel Isler, an assistant manager at the Sharper Image (4 West 57th Street). Price: $120. Now take two aspirin. EILEEN CLARKE

Photographs: top, Fanco Lai (2); bottom right, Rik Davis; robot courtesy of FAO Schwarz.

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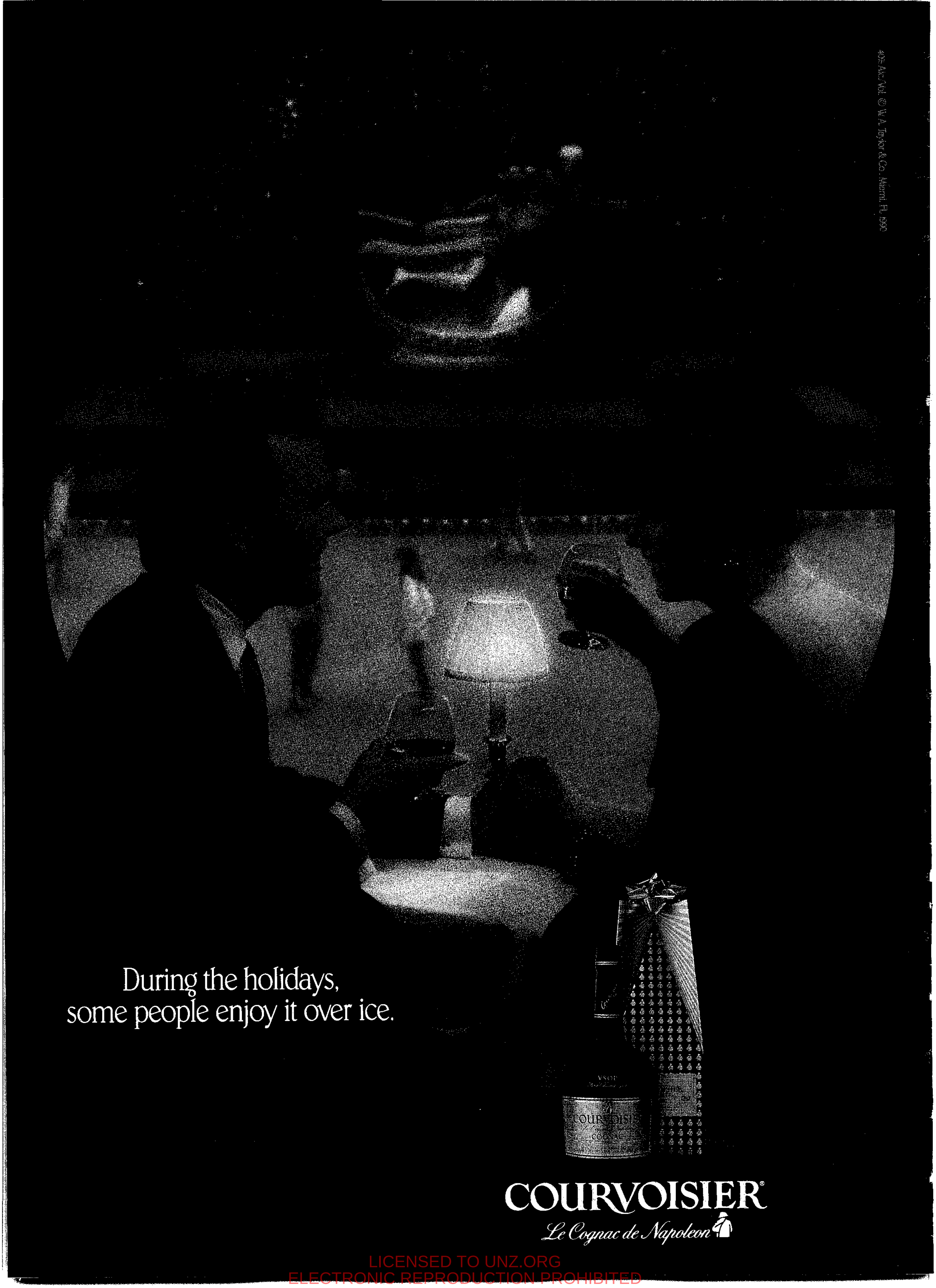
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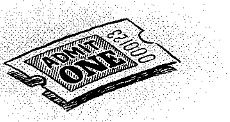


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

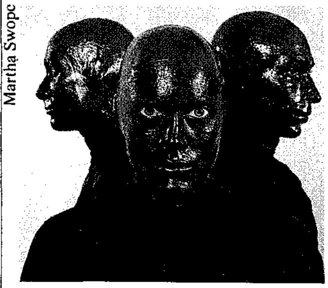
TASTINGS

BY ALEXIS BESPALOFF

Several inexpensive 1988 California Cabernet Sauvignons display very pleasing fruit and varietal character: Chateau Souverain, Christophe, and Fetzer Valley Oaks ($9 to $10).

THEATER

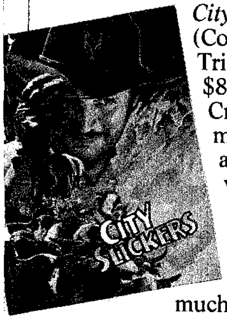
Blue Man Group: This performance-art troupe, writes John Simon, "comprises three madcaps who, though mad, wear no caps—not even hair on their shaven heads, which they paint blue. What do they do? Easier to tell you what they don't. . . ." At the Astor Place Theatre.


Martha Swope

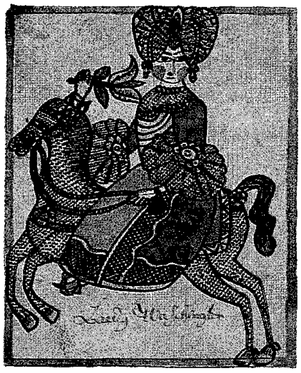
SCENES

Zip City Brewing Co.: Two weeks old, this restaurant-cum-brewery is the city's only microbrewery. The handsome narrow room's biggest and best features are the copper brewing kettles. The special introductory *fest bier* has a biting full-grain tastiness. The menu features venison schnitzel and yellowfin-tuna chili. To come are homemade vegetable chips and German pretzels. At 3 West 18th Street.

VIDEOS



City Slickers (Columbia TriStar, $89.99): Billy Crystal faces mid-life crisis and heads west to a weekend cattle drive. Sweet, yes, but not much more.



ART

Swiss Folk Art: What makes this show of more than 180 works so appealing is the extraordinary-looking objects used in the most ordinary of ways—as milk pails, sledges, Christmas cake molds, a bedside chest. At the Museum of American Folk Art through January 1.

MUSIC

December 5 is the date we've been waiting for: the honest-to-God official anniversary of Mozart's death. Everyone everywhere will be performing the *Requiem*. In New York, you can choose between the New York Philharmonic, conducted by Erich Leinsdorf, and the Academy of St. Martin in the Fields, under Sir Neville Marriner, at Carnegie Hall.

RECORDINGS

***The Patsy Cline Collection* (MCA Records): For those who know Patsy through the *Sweet Dreams* soundtrack, these 100 or more recordings (four CDs) will come as a very sweet surprise. There are down-home toe-tappers, live radio recordings (some sound like they were taped in a silo), and more than a few perfectly gorgeous unfamiliar works like Patsy's rendition of "You Belong to Me."**

SHOPPING

Books for sale: The Small Press Book Fair, representing 250 small presses, is on December 7 and 8 at 20 West 44th Street. There's a book-and-magazine shop, a writers' and readers' café, and an exhibition on Edna St. Vincent Millay. Uptown, it's the annual benefit sale for the New York Public Library for the Performing Arts—recordings and posters, as well as kitsch like an original fifties Jayne Mansfield LP. At 40 Lincoln Center Plaza on December 8.

BOOKS

VERSAILLES

Versailles, by Jean-Marie Pérouse de Montclos: The wretched excess of the eighties had nothing on the 1600s—when Louis XIII began construction on his famous hunting lodge. This lavish book covers the art of France's kingly cottage. (Abbeville; $95.)

DANCE

Griot New York: The Brooklyn Academy of Music's Next Wave Festival commissioned three leading black artists to create this piece about the power of myth and storytelling and ritual. Garth Fagan did the choreography, Wynton Marsalis composed his first dance score, and sculptor Martin Puryear designed the quite amazing set. At BAM from December 4 through December 7.

Ekaterina Maximova and Vladimir Vasiliev, two of the Bolshoi's top dancers, are performing for one night only. The program—by dancers from the Kirov ballet, as well—includes selections set to Tchaikovsky, Rachmaninoff, and Prokofiev. At the Lehman Center for the Performing Arts; December 7.

ASK GAEL

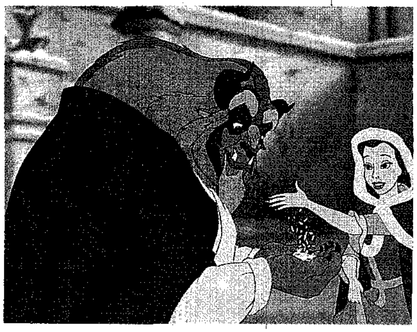
Where can I go for old-world pampering and opulence at any price?

LES CÉLÉBRITÉS

Start with aperitifs in the red-and-black jewel of a nook as you enter, then move on to the stunning Art Deco extravagance of Les Célébrités, with its wonderful gold-leafed tomfoolery, dazzling Lalique, and glorious brocaded banquettes. Enjoy the shock of better-than-expected paintings by the rich and famous that give the Essex House's small dining room its name. Expect to leave behind $100 or so per mouth for Christian Delouvrier's savory creations in stylishly meager portions: luscious sea scallops with diced gravlax. Foie gras and truffles wrapped in cabbage leaves, honey-and orange-lacquered duck (best rare) with fig purée. For dessert? Custard tart paved with candied orange beside a dab of chocolate sorbet.

MOVIES

Beauty and the Beast: The Disney touch isn't what it used to be. Still, for children, the story is perfectly adequate, and in the style of the nineties, Disney has its first politically correct heroine.



JOOP!

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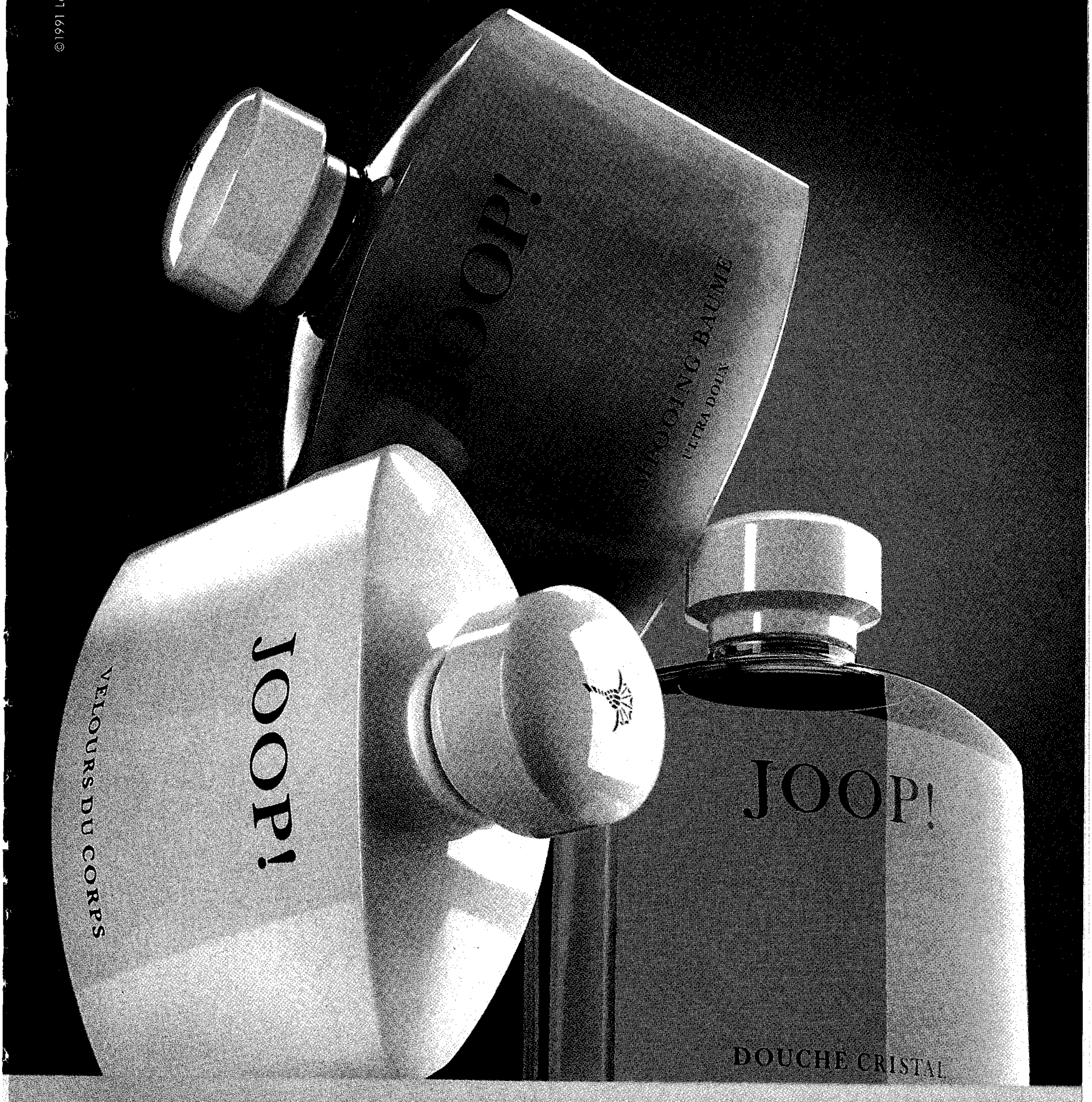
BATH, BODY and HAIR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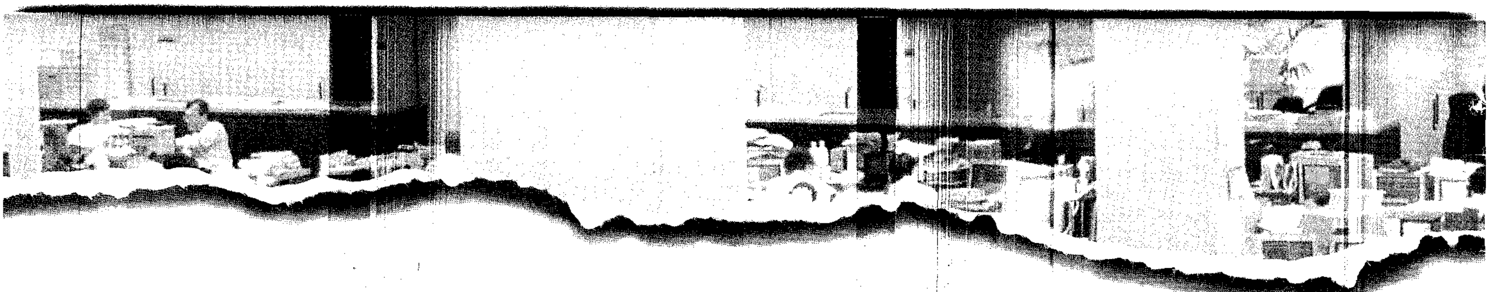


New York

SAVING SALO

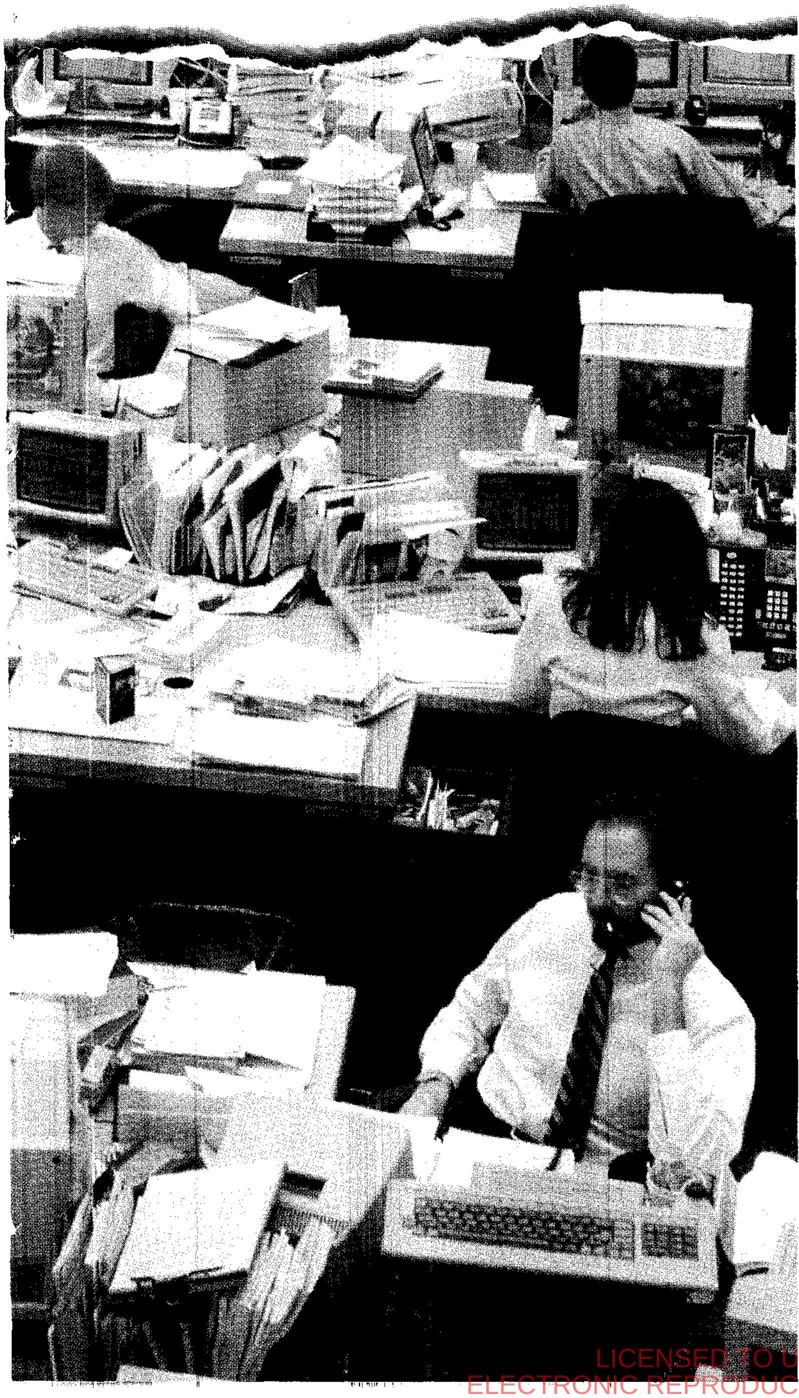
How Warren Buffett, the deceptively rubeish i
Omaha, is transforming Wall Street's rogue ba

The trading floor: "Now we play chess instead of liar's poker."

MON

estment genius from

ion **BY BERNICE KANNER**

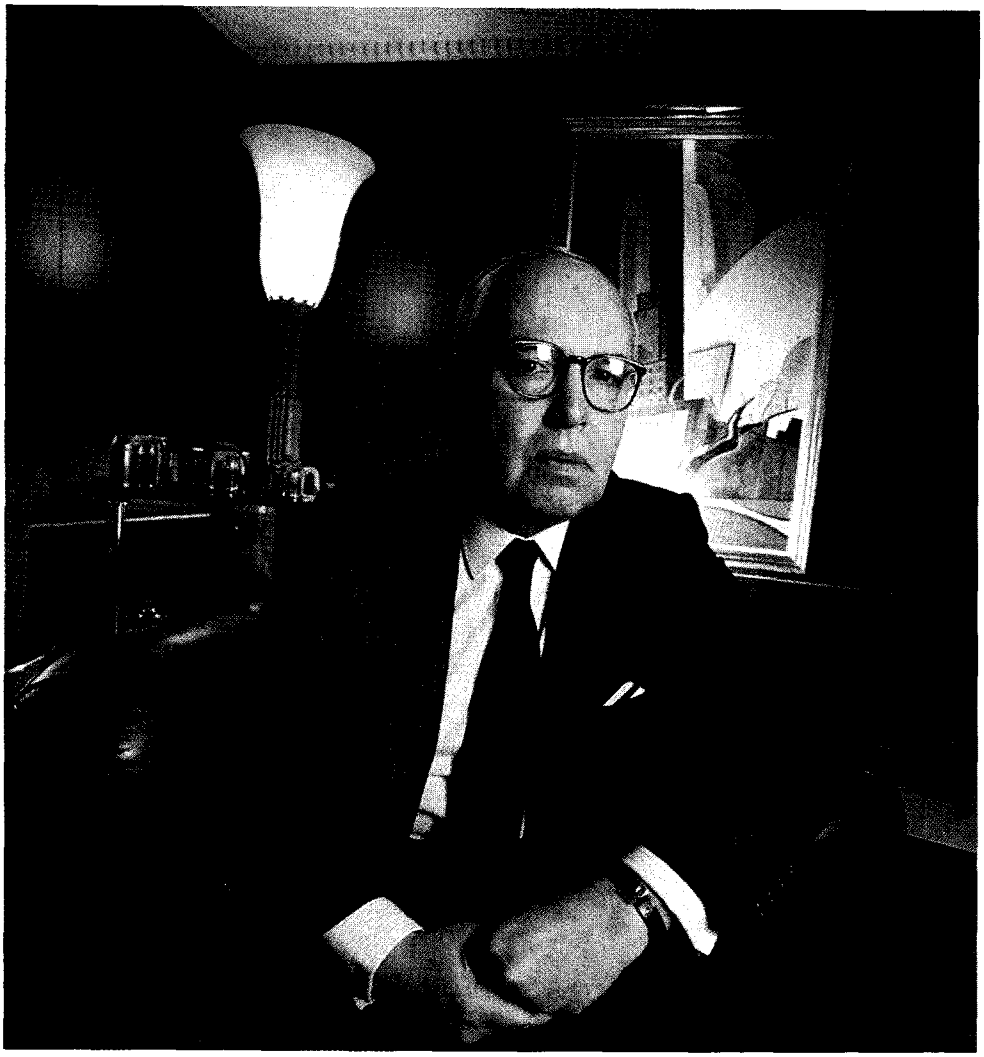


Rumples and flourishes: Buffett (left) and Maughan.

On Tuesday, October 29, under tight security, hundreds of shell-shocked Salomon Brothers employees crammed into the thirty-ninth-floor auditorium at Seven World Trade Center for a secretive Q. and A. with their leaders. They filled the upholstered russet chairs and spilled onto the green industrial carpet. Thousands more watched on TV in conference rooms there and at Salomon offices worldwide, and at their desks on the trading floors.

That day, interim chairman Warren Edward Buffett, the unprepossessing "Oracle of Omaha," who'd stepped in to try to salvage Salomon, had taken his message to shareholders—and the world—in 2,500-word double-page spreads in the *Wall Street Journal,* the New York *Times,* and the Washington *Post* and the next day in the *Financial Times* (total cost around $600,000). Third-quarter results were up, and so was management. Pretax profits on $2.4 billion in revenue reached $186 million, even after reserving $200 million

PHOTOGRAPHED BY JAMES MCGOON



Before the fall: Gutfreund, says a former colleague, often ruled by emotion.

THE OLD SALOMON WAS SAID TO BE AN ANIMAL HOUS

for legal costs and fines stemming from the bond-auction scandal.

The government's and Salomon's own investigations into the alleged Treasury-securities manipulations, Buffett said, suggested that just a handful of Salomon Brothers' 6,000 employees had "behaved egregiously." The problem, while "extremely serious," was not "pervasive." Salomon had been teetering, and like Drexel Burnham Lambert and E. F. Hutton before it, this preeminent investment bank might have toppled. But Buffett's well-crafted offensive, both publicly and inside Salomon, had held the foundation together.

The audacious ad triggered congratulatory calls from Washington, from stock exchanges, corporate America, big investors, and even rating agencies. Inside Salomon, Buffett, 61, and Deryck Maughan, 44, Salomon's newly tapped operating officer, rallied the troops. "The focus," Maughan declared, is less "life and death." "The corner has been turned," Buffett announced. "People are feeling better about the firm; the past is becoming the past."

The legendary investor, whose Berkshire Hathaway holding company in 1987 bought a 12 percent stake in Salomon, characteristically aw-shucksed his way through the Q. and A. Salomon won't make "dabbling-type investments, and I think it's probably honest to say as long as I'm around, we'll only do the ones that I like," he said, replying to a question about merchant banking. He insisted that despite headhunters who've "all but delivered suggested names with the morning paper," he was not conducting an outside search for a new chief executive, chief operating officer, or president. He jokingly fobbed off a sexual-harassment question on Maughan—"It's his specialty." Buffett defused the suggestion that the changes he's imposing on Salomon will fundamentally change Wall Street—"I am a megalomaniac . . . but really"—and joked about his cameo on ABC's soap *All My Children,* on which he played an investment sage advising cosmetics doyenne Erica Kane (Susan Lucci). "If we run against the test pattern on the other two networks, I expect we'll do very well," he predicted.

NICE PATTER, BUT BEHIND polite smiles, minds roiled with discontent and obsession with money. As leaves fall in autumn, anxieties on Wall Street rise before Christmas—bonus time. Buffett had increased those worries when he announced in the ads that Salomon would slash bonuses by $110 million and substitute an "honest day's pay" for "irrational" levels of compensation. "We live for the money, the bonus; it's why we're on Wall Street," said one broker.

For surely on Wall Street, money was king, and Salomon was king of Wall Street. The king was dethroned by a scandal incubated on the firm's government-bond-trading desk, presided over by Paul W. Mozer. Mozer, 36, an outwardly serene workaholic, repeatedly infuriated the Treasury by grabbing huge amounts of government paper with inflated bids. Other firms routinely inflated their bids, too. But Mozer's tactics were so flagrant, the Treasury felt, that it imposed a formal rule that no firm could bid for more than 35 percent of the paper in any auction. According to Salomon, Mozer allegedly broke the rule by creating fictionalized buyers.

Vastly compounding the scandal was the revelation that Salomon's senior managers, including chairman John Gutfreund, had been told that Mozer submitted at least one fictitious bid, and did not report Mozer's violation until their hand was forced. "A second-rate break-in made big by the delay" is how William A. McIntosh, Salomon's head of sales, describes the situation.

The U.S. Attorney's office in Manhattan, the Securities and Exchange Commission, and the Treasury are all investigating Salomon, and at least 43 investor lawsuits have been filed. Buffett, in another signal to nervous investors that the catastrophe is contained—that they can now come home—says he believes that the $200 million set aside for the settlement of litigation will be enough.

Photograph by James McGoon.

THAT SALOMON WOULD FIND ITSELF IN SUCH A FIX TODAY would have seemed incredible a year ago. The investment house has been to trading what Procter & Gamble is to packaged goods. Founded in 1910, it is the oldest active U.S.-government-securities dealer and the largest and most profitable brokerage in the U.S. Its holding-company revenues topped $8.9 billion last year, and assets held in its own and clients' accounts approach $110 billion. Except for the Arabs, who spurn Salomon, virtually every major bond player worldwide was a customer. (Salomon trades almost entirely for large institutions, not for private investors.) Each day, about $20-billion worth of securities changes hands here, more than is traded on the floor of the New York Stock Exchange. In the first half of this year, Salomon earned a record $451 million.

The firm's agility was legendary. Salomon piled up money by slicing razor-thin fractions—as little as one fourth of a basis point, a quarter of one hundredth of one percent—off millions of financial transactions. It had a phenomenal ability to move quickly. For example, moments after news of the Chernobyl meltdown broke, Salomon stockpiled oil- and potato-future options. And it dove in fast if a competitor devised a creative strategy. "God gave you eyes; plagiarize" is a trading-floor mantra. Salomon's enormous weight, deftly applied, commanded bonds up or down. It was the "sumo wrestler who put the roar in the roaring 80s," Michael Lewis wrote in his 1989 best-seller *Liar's Poker.*

In the nineties, the good times still rolled at Salomon. Last year, its bond-arbitrage group alone made $400 million in profits; the head trader took home $23 million. Mozer, whose alleged fraudulent bidding almost brought the house down, earned a reported $4.5 million. While the average salary on Wall Street was $95,000, at Salomon it was $167,000. But the base salaries are inconsequential, dwarfed by the year-end bonuses. Even when profits stalled, Salomon rained money on its staffers in bonuses tied not to an individual's profitability but rather to the perception of his value.

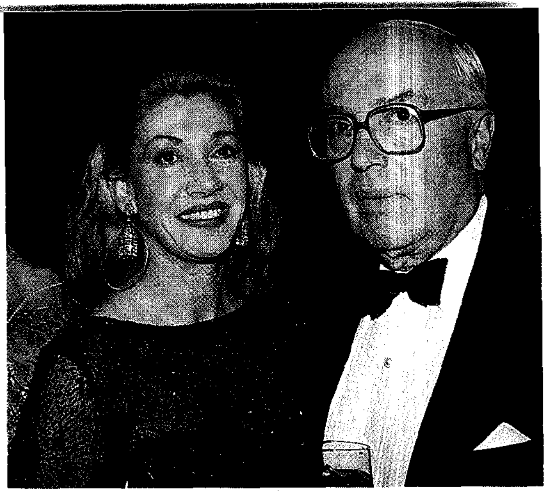
This tumultuous center of money-making and risk taking was caricatured by Lewis as a barnyard filled with hundreds of bellowing, bleating, iron-lunged traders—"Big Swinging Dicks"—who felt they were entitled to behave any way they pleased. Anyone who didn't put money on the line was a wimp. Their game was liar's poker, a high-stakes bluff played with the serial numbers on currency. In one infamous game, Gutfreund supposedly challenged John W. Meriwether, a Salomon vice-chairman and liar's-poker grandmaster, to "one hand, 1 million bucks, no tears." (Some at Salomon say the challenge was never issued.)

On the trading floor, Lewis wrote, rules seemed obstacles to profits and glory, and unsuspecting clients were "jammed," or sweet-talked into buying garbage bonds sitting on Salomon's books. "Customers have very short memories," former president Thomas Strauss reportedly said.

HERE CLIENTS WERE "JAMMED" WITH GARBAGE BONDS.

The animal house was imperially ruled by the short, roundish Gutfreund, a gruff and ruthless cigar chomper who symbolized sneering contempt and ostentatious consumption—at least to his enemies. Who hasn't heard of Gutfreund and his beautiful blonde wife, Susan's, sumptuous six-bedroom duplex at 834 Fifth Avenue, bought for $6.5 million and decorated for an estimated $20-million? Of their yen for 22-foot-tall Douglas-fir Christmas trees? Of a dessert of green apples made from spun sugar, using a technique learned from the glassblowers of Murano? Of their exquisite eighteenth-century mansion on the rue de Grenelle in Paris, across the courtyard from the designer Givenchy?

SAVING SALOMON


Golden couple: Gutfreund and wife Susan.

The Brothers—or Solly, as it's also known on Wall Street—had always been more rough-and-tumble than many Wall Street houses. It was never a white-shoe, Skull-and-Bones institution like Morgan Stanley or Dillon, Read. It was started as a middleman loan broker—collecting commissions as low as 1/32nd of one percent—by Percy, Arthur, and Herbert Salomon, the sons of an Alsatian Jewish immigrant, who had left their father's firm. The brothers had become irked by father Ferdinand's devotion to the Sabbath rather than to doing business—and by his divorce from their mother. From its start, Salomon dealt "back of the book," in a savvy, hard-sell operation, buying bonds for its own account and quickly reselling to customers. Under Percy's son, Billy, Salomon's business exploded with the boom in institutional investing in the sixties and seventies.

Gutfreund, once he was in control, molded the culture at Salomon by exhorting trainees to "come to work each morning ready to bite the ass off a bear." They were "lower than whale s--- on the bottom of the ocean," but that was "like rolling in clover" by comparison to not being at Salomon, Lewis wrote.

THE ONE AREA WHERE SALOMON SEEMED TO EXERCISE mannerly restraint was in talking to the press. I once interviewed a Salomon director on the harmless subject of why he loved New York. His boss, when he learned of the interview, was livid. Then there's the tale of the Los Angeles broker fired after appearing in a *Newsweek* photo, basking beside his pool, a symbol of the good life Salomon afforded. Trainees learned that those who talk don't know, while those who know don't talk. "I still believe that visibility precedes death," admits Maughan.

Yet here I sit in what was Mozer's seat, smack in the middle of the trading floor. Part of Buffett's salvage operation calls for a new candor at Salomon. When I asked to watch the action at the new Salomon, the new Salomon agreed. On one of the days I was there—November 15, Black Friday—the Dow Jones industrial average plunged 120.31 points, its fifth-sharpest drop ever, and Treasuries exploded as spooked investors fled to safety. Two days before, I had watched the corporate-finance department solemnly file back onto the floor from a meeting where another wave of firings was announced. In the week after, dozens of investment bankers, stock traders, and analysts were axed, including more than ten of Salomon's managing directors. In October, 30 real-estate professionals were fired, because their market—raising money for developers—had all but disappeared. In early November, Stanley B. Shopkorn, Salomon's swashbuckling head of equities who'd reportedly lost $98 million in ConAgra and Sun Microsystems trades, re-

Photograph by Sonia Moskowitz.

signed. He'll leave in January after cashing in a reported $3 million from the bonus pool with whose future Buffett has toyed.

Being on the trading floor in this high-adrenaline cocoon 42 stories in the air can be intoxicating. As the market tumbled on that Friday, voices crescendoed, and I got a heady rush. I understood how winning could become everything. But mostly, the trading floor seemed less raucous and cacophonous than I'd expected. No one dumped garbage on anyone's desk or filled traveling traders' suitcases with tampons. No fajitas were hurled in anger or jest, and "f---ing," though uttered as verb and adjective, was far less commonplace than "How much?" Plainly, the atmosphere has changed because business obviously must be done differently, but Buffett had a lot to do with it. He is the watchful, wise, and tough uncle from Omaha, standing in the background, while the staff sounds more like chastened schoolboys than like Big Swinging anythings.

"In the old place, you could hear the dice on green felt; now we play chess instead of liar's poker," says Eric Rosenfeld, the soft-spoken, bespectacled 38-year-old managing director who is now responsible for Salomon's U.S.-government-bond operation. "And instead of pizza, today we had sushi brought in."

"Look at us; we're all kind of little guys, and we don't know karate," says trader Peter Hirsch. "Collectively, the mortgage area has lost more than 1,000 pounds. Listen; that's the sound of blenders whipping up diet shakes." (In *Liar's Poker,* Lewis seemed fixated on how overweight and crude some members of the mortgage department were.)

The occasional football is still tossed, cheers erupted when the World Series ended, and bad news still triggers a raft of jokes. Clarence Thomas was a rich subject. So were Magic Johnson, Robert Maxwell, and, of course, Paul Mozer: "They say we've gone from caveat emptor to *meum dictum pactum*—my word is my bond. At Salomon, it's a bail bond."

Peter Dagher, a trader in arbitrage (literally, "to profit risklessly") and thirteen-year veteran, says, "We're now doing business in a more measured and analytical way. What happened four months ago speeded things up. We were already changing because times have changed, not because Big Brother is watching. Maybe this experience will have a good effect on the Street."

SENIOR MANAGEMENT CONFESSED IT KNEW ABOUT THE VI

Bill Tennison, a strapping senior salesman of government bonds and eleven-year Salomon vet, wanders by. "Life at Salomon is tougher because life outside is tougher," he says. Behind him, plastered to a column, hangs a poster reading, RISK NOT THY WHOLE WAD. "It's a lot less fun, a lot more somber and professional. Time is on our side, and people will put this in perspective. I mean, this isn't BCCI."

"We're cleaner than a hound's tooth," salesman Arjun Krishnamachar weighs in. "Salomon has never been a zero-sum game where the customer got scalped, but it's true, our style *is* changing."

THESE CHANGES WERE INSTITUTED TO PROTECT NOT ONLY the firm but Buffett's wad as well. Days before the 1987 crash rocked Salomon, he plunked down $700-million for preferred stock that pays a fat annual dividend of more than 8 percent after taxes and is convertible to common at $38 a share. It was a "white squire" sweetheart deal, a seemingly fail-safe moneymaker typical of the kind Buffett strikes with companies fearful of a hostile takeover. Gutfreund made the terms irresistible to ward off Wall Street raider Ronald Perelman and his backer, Michael Milken. For his part, Buffett was smitten by Gutfreund's "ability and integrity" and raved in Berkshire Hathaway's 1987 annual report about such "service above self" behavior as advising clients to avoid bad deals that would have profited Salomon.

But then the scandal broke, and the usually hands-off Buffett became very hands-on. He played defense, solidifying Salomon's suddenly precarious finances and pouring on the Mr. Clean with new controls, tougher management, ethical and compensation standards. He distanced himself from the senior management and highlighted how different Salomon was from the failed Drexel Burnham Lambert or E. F. Hutton, which "circled the wagons and stonewalled" when scandal hit.

Buffett forced out the Salomon management he had once lauded. Crash went Gutfreund's 38-year career. Smash went president Thomas Strauss's 28-year tenure. Good-bye to general counsel Donald M. Feuerstein, a twenty-year Salomon veteran

Dumped: President Thomas Strauss (left) and John W. Meriwether, one of the vice-chairmen.

Photographs by James McGoon.

and a magna cum laude graduate of Harvard Law School. So long to Meriwether's seventeen years at Salomon. Snip, snip: The Wachtell, Lipton, Rosen & Katz law firm was shifted off Salomon's government-bond business. Chop, chop: Out went public-relations wizard Gershon Kekst. And, of course, Mozer was tossed out, as was his aide de camp Thomas Murphy. Buffett also announced that the firm would not pay their legal fees.

Bondmen: The scandal was incubated on the Salomon bond-trading desk run by Paul Mozer (above). When Mozer was fired, he was was replaced by Eric Rosenfeld (right).

Although he'd known him for just two days, Buffett appointed Maughan chief operating officer, the first nontrader in Salomon's history to hold that post. Maughan had headed Salomon Brothers Asia, Limited. He imported a squeaky-clean Wall Street outsider—and Berkshire Hathaway insider—as legal chief in charge of compliance. Buffett had known Robert Denham, managing partner of the Munger, Tolles & Olson law firm in Los Angeles, for seventeen years. Denham had handled Berkshire Hathaway's investments in American Express, Champion paper, and Salomon.

.ATION BUT DID NOT REPORT IT TO THE AUTHORITIES.

BUFFETT HIRED ACCOUNTANTS COOPERS & LYBRAND TO review controls and compliance. He publicly apologized to clients Salomon had embarrassed or taken advantage of, and to the government. He opened Salomon to prying regulators, prosecutors, and the press. His news conference as interim chairman in late August was pure Buffett: no note cards, plenty of folksy bonhomie. "I'll attempt to answer questions in the manner of a fellow who has never met a lawyer," he promised. "We'll stay as long as you wish." The session lasted three hours.

Buffett set up a new compliance committee, installing himself as chief officer. He instituted new bidding procedures—every bid is now cross-checked at least twice and every trader's conversations taped—and proposed a new litmus test for conduct: Consider whether you're willing to see your actions described on the front page of the newspapers to be read by spouse, children, and friends. Salomon's "so-called macho and cavalier culture did contribute to a couple of people's behavior," Buffett has said. "I don't think the same thing would have happened in a monastery."

The quotations of Chairman Warren became the new writ of Salomon, preached before dozens of committees and subcommittees. For example: "It takes two decades to build a reputation and five minutes to ruin it." The firm, he said, "can do very well hitting down the center of the court. I don't want anyone playing close to the line." And "Good profits simply are not inconsistent with good behavior." J. Pierpont Morgan's decades-old objective still applies: "First-class business in a first-class way." And "If you lose money for the firm by bad decisions, I will be very understanding. If you lose reputation for the firm, I will be ruthless."

No one doubts it. Though he appears homey and guileless and cultivates a hayseed image, Buffett can be iron-fisted. He's also very rich, with a personal fortune estimated at $4.3 billion. His Berkshire Hathaway, a $10.67-billion holding company, owns large chunks of Coca-Cola; American Express; Capital Cities/ABC; the Washington Post Company; Wells Fargo, the California bank; GEICO, the large insurance company; and Federal Home Loan Mortgage. The company owns all of casualty insurer National Indemnity, See's Candies (to whose fudge Buffett is addicted), and Nebraska Furniture Mart. Under Buffett, Berkshire's per-share book value has grown at an annual compounded rate of 23.2 percent, and its stock, at around $8,300 a share, is the priciest on the New York Stock Exchange. Buffett owns 42 percent of Berkshire Hathaway. Adam Smith calls him "J. P. Morgan dressed as Will Rogers."

"Ironically, [Gutfreund] acted tough, but management-wise he let his emotions control decisions," says a senior Salomon trader. Indeed, Gutfreund tolerated losses in equities and investment banking. "Warren looks like a teddy bear, but mentally is he ever tough," says the trader.

(As Buffett's net worth has grown, so has his visibility. When I profiled him for *New York* six years ago, I called ten people in Omaha at random and found just three who could positively identify him. Two others were vague, three didn't have a clue who he was, one mistook him for a politician, and another thought I was asking about a bucket. Repeating the exercise this time, I found one who recited his holdings and another who claimed to piggyback his investments. Two more called him a financial wizard; a fifth, "Solly's Folly"; two thought he was running for president, and another confused him with the actor Warren Beatty. Two had no idea who he was. Nobody brought up the bucket.)

Who's Solly now? Everyone wants to know whether the firm is Dennis Levine–penitent—sorry for getting caught with its hand in the cookie jar—or genuinely ashamed. "No question, a dreadful thing has happened, which we

SAVING SALOMON

Photographs: left, NYT Pictures; right, James McGoon.

regret," Maughan says in an interview in his Brobdingnagian office. "We've learned from this, and from the eighties, that we have to be more sensitive to our clients' needs and more respectful of the society we serve." A British coal miner's son who joined Salomon in 1983 as head of international bond sales, Maughan went on to Salomon's Tokyo office and turned an essentially ineffectual operation into the fifth-largest securities firm in Japan. Maughan is a high-energy sort, immaculately turned out in British tailoring. (The rumpled Buffett, on the other hand, buys $1,500 suits that he says look like they cost $300 when he puts them on.)

SAVING SALOMON

"It's clear that without Warren's leadership, we'd be out of business," adds Maughan. "And we're not out of the woods yet. The government has our future in their hands." (A criminal indictment could cost Solly its primary dealership in government securities as well as many customers, such as pension funds.) "We have apologized, and we will pay our debt to society. This doesn't mean we will be risk-averse or that we'll go around cap in hand."

IN THE MEANTIME, SALOMON IS TRYING TO placate shaky clients and woo back defectors. The World Bank, for one, suspended dealings with Salomon and, after reviewing the situation in September, upheld its suspension. Mercury Asset Management Group, in whose name Mozer allegedly entered fraudulent bids, also jumped ship. Connecticut and two other states suspended all their business; two additional states suspended part of their businesses. "We continue to monitor the situation to determine when it will be appropriate to resume business with Salomon. They've taken a lot of steps since August," says Kurt Schacht, general counsel for the Wisconsin Investment Board. And Herbert Dyer, executive director of the Maryland pension fund, has said, "We asked ourselves if this is the firm we thought it was." The $54-billion California Public Employees Retirement System bolted, claiming it was outraged by the scandal. And the British government handed a $7-billion underwriting job for British Telecommunications, earmarked for Salomon, to Goldman, Sachs and Merrill Lynch.

"At the time of the suspensions, some were scolding us. Others were nervous about our financial viability. And some were just plain nervous—sticking their neck out for Salomon is a big political risk," says William McIntosh. "But 95 percent of our clients have stayed in some form. Merrill Lynch has millions of individual accounts; we have 2,000 institutional accounts. That tells you how much we rely on repeat business."

BUFFETT IS THE WISE AND TOUGH UNCLE. THE TRADING-F

"Any financial institution that depends on borrowed money every day is fragile," McIntosh adds softly. After Moody's Investors Services and Standard & Poor's lowered its debt rating, Salomon had trouble raising capital cheaply and brokering such instruments as interest-rate swaps. One reason Drexel went under was that worried bankers would not buy its commercial paper. Early on, it looked as if Salomon, too, would be shut out of the commercial-paper market. Although most of its assets were in safe, relatively liquid government bonds—unlike Drexel's illiquid junk bonds—Salomon quickly shrank its capital base to reassure creditors that there was no liquidity crisis.

In 1981, when Salomon went public, it jettisoned the partnership system. High-ranking members of the firm currently own only 10 percent of Salomon. Buffett wants to return to the partnership system, with employees owning nearly 30 percent of the firm's stock, conferred instead of gargantuan cash bonuses. In most successful firms, like Morgan Stanley, Goldman, Sachs, and Lazard Frères, the partners own equity, and their interests dovetail with shareholders'. But Buffett also knows that with hypermetabolic traders, that's less persuasive than a wad of cash at year's end. "There's a term called *linophobia,* which is fear of cash," he told the assembled Salomonites. "Our managing directors do not seem to be suffering from it."

Indeed, it seemed as if Salomon gave money away. "Salomon wasn't compensating based on profits but rather on what someone in their peer group was getting," says Stephen Wallman of Wallman Investment Counsel. It took Salomon 4,500 hours to determine the profits on just eight trades as part of the government investigation, says Wallman. Imagine, he says, how difficult it would be to determine how profitable individual traders were. "They were paying a bunch of former twenty-game winners as if they were all-stars at the peak of their game, though they were turning in minor-league performances. Compared with Goldman, Sachs's awesome return on equity, Salomon's have been puny. Imagine 106 guys making over $1 million but not putting runs on the board! It defies logic. I'd look through their proxy expecting to see George Steinbrenner was a consultant on compensation."

One of those well-compensated guys was Mozer, who was apparently anything but minor-league when it came to overreaching. The anatomy of the scandal he is blamed for unleashing is a testament to the sort of haywire judgments that Salomon once tolerated. As one of 39 primary dealers in the Treasury auctions, Salomon, and the other privileged 38, had an inside track on customer demand and financing arrangements. These primary players routinely bid for much more government paper than they wanted. They did this because the Treasury allocates the paper on a proportional basis. After the top-dollar bidders get their notes, bills, or bonds, the Treasury parcels out the rest proportionally to the lower bidders. Salomon and the others could get pretty much what they wanted—and at a relatively cheap price.

In a $5 billion auction July 10, 1990, for 30-year Resolution Funding Corporation bonds, Mozer bid for $10-billion worth. The highly inflated bid so infuriated Treasury officials that the next day, deputy assistant secretary Michael Basham declared the 35 percent rule. On the street, it became known as the Mozer rule.

The following December, Mozer, locked in what he apparently saw as a personal battle with Basham, found a way to flout the new rule, according to Salomon. He bid for the maximum 35 percent in an $8.5-billion auction of four-year notes, plus $1-billion under a customer's name, unauthorized, the firm says. Mozer wound up with 47 percent of the issue. Two months later, he took 35 percent of $9 billion in five-year notes in Salomon's name and entered an unauthorized $3.15-billion bid in the name of Mercury Asset Management and another $3.15 billion using another unauthorized name and netted 57 percent of the issue, Salomon says. "In hindsight, it's clear Paul Mozer had a problem with me," says Basham.

THE ALLEGED RUSE BEGAN TO UNRAVEL IN APRIL. THE Treasury wrote to remind Mozer that Mercury Asset's bids must be combined with those of its parent, the British merchant bank S. G. Warburg, which also participated in the auction. (Together the two bids had exceeded the 35 percent limit.) Mozer reportedly showed the letter to his boss and mentor, Meriwether, and confessed that the Mercury bid was fictional. Then Mozer, looking Meriwether straight in the eye, denied any other trading missteps, Buffett has said. On April 28, Meriwether told Strauss, Feuerstein, and Gutfreund, who was traveling, about the letter and Mozer's admitted misdeed, the firm says. But, a Salomon spokesman says, none of the senior managers involved reported this information to government regulators or to outside lawyers. And they kept Mozer in his post, where he was to strike again.

In an April auction of $13 billion in two-year notes, Mozer reportedly had been squeezed by Bruce Kovner's Caxton Corporation and Michael Steinhardt's Steinhardt Partners. Those investment funds had grabbed so much of the pie that Mozer had to scramble to buy the bonds from them at premium prices. Perhaps fearing he would be forced to pay through the nose again, in the May 22 auction of $12.25-billion worth of two-year notes, Mozer squeezed back. He bid the allotted 35 percent, plus $2 billion for a customer from whom he later repurchased $500-million worth of bonds at the auction price; Salomon says the buyback suggested a prearrangement. He also committed Salomon to buying another $485-million worth of the bonds in the "when issued" market. All told, Salomon emerged from the auction owning 44 percent of the notes.

(Salomon would later claim that Mozer's alleged bogus bidding was not all that profitable. All told, Salomon officials said, the profits generated from paper gained by the fictionalized bidding totaled between $3.3 million and $4.6 million, a pittance by Salomon's standards.)

The "Oracle of Omaha": Buffett as Erica Kane's investment sage on *All My Children.*

OR STAFF NOW SOUNDS LIKE CHASTENED SCHOOLBOYS.

IN JULY, THE GOVERNMENT SUBPOENAED SALOMON'S TRADING documents, and management called in Wachtell, Lipton. On August 8, top Salomon management phoned Buffett and the other outside directors with this news, and the next day, management informed government authorities. On the same day, at a meeting of top Salomon officials, Gutfreund reportedly assured them that the problem was under control. Mozer and Murphy were suspended, and a press release went out. Not until five days later did management publicly admit it had known for months about the allegedly fictitious bidding.

Gutfreund and Strauss struggled to hold on, angering partners who felt they were putting their own interests above those of the firm. On Friday, August 16, they offered to resign. The board accepted the resignations at an emergency meeting on Sunday, just as the Treasury suspended Salomon from participating in auctions until it acted to correct the irregularities. (Subsequently, with Buffett installed as interim chairman and the reforms rolling, it lifted the ban.) At 10:30 on the night of the resignations, Maughan called Eric Rosenfeld in the office. Would the former assistant professor at Harvard Business School and Ph.D. from MIT run the government-bond desk? Though it wasn't a job he wanted, Rosenfeld accepted. Three hours later, he began to have second thoughts. At 1:30 A.M., the Salomon Tokyo trader called to report the coup against Gorbachev—and a bills-and-bonds-buying binge was in motion.

Salomon was moving away from its *Liar's Poker* personality before the scandal, but Mozer's alleged shenanigans speeded the process. "It was already heading toward Buffett's vision, buying what fundamentally has value and taking prudent risk," says Rosenfeld. "I'm humbled, definitely humbled. Warren didn't just say things were going to be new; he blasted it. That's a challenge. I feel I was put on notice."

Salomon's transformation coincides with its move last February from One New York Plaza, directly across from South Ferry, to 1 million square feet on nineteen floors at Seven World Trade Center. Its old home of two decades housed The Room, an inspiring, 100-foot-long, two-story-high mahogany-lined trading floor with double-height windows overlooking New York Harbor. (Salomon had planned to move into the skyscraper that Mortimer Zuckerman hoped to build on Columbus Circle but got nervous about the development and withdrew. The aborted venture cost Salomon $100 million.) The new Salomon look at the World Trade Center is Skidmore, Owings & Merrill–functional, with two massive, characterless trading halls now merely called floors. After the move, Gutfreund stopped tromping onto the floor dropping ash curls. And Billy Salomon, who embodied Salomon's past and kept an office in the old place, left.

Can Salomon remain competitive—and profitable—by following the Buffett gospels? Jessica Palmer, a native Rhodesian who heads capital markets and who could be a *Vogue* cover girl, is one of Salomon's five female managing directors. "All trading floors are crude, profane," she says. "But if we get too white-glove, we can't win in the market. You've got to be knife-edge precise to remain competitive." Palmer worries whether the people she needs to provide service will continue at Salomon. Headhunters have declared open season on the firm. Others

Photograph by Donal Holway.

THE QUESTION IS WHETHER SALOMON BROTHERS, FOLLOWING THE BUFFETT GOSPELS, CAN REMAIN COMPETITIVE

think the condition of the economy and uncertainty on Wall Street make a mass exodus unlikely. "There aren't that many jobs, and there's no magic to being an ex–Salomon trader," says a former bond trader at a competitor. "Surely these guys know it's a matter of the chair making the trader more than the trader making the chair, and that the Salomon skill of muzzling people about doesn't translate well elsewhere. These people are young and pretty adaptable; they'll mimic their leaders."

Salomon must also cope with a new bidding system, imposed by the government after the scandal. Now the Treasury allows any SEC-registered securities firm to bid, thus removing some of the potential flash from profits. And Salomon, because of the allegedly bogus bidding, must now buy paper only for its own account; it cannot bid for customers.

THE TREASURY'S NOVEMBER 5, 6, AND 7 AUCTION OF $38-billion worth of notes was the first major quarterly sale since the scandal. This time, Salomon didn't bid big, except on some 30-year 8 percent bonds. Other primary dealers were similarly cautious, prompting a congressional committee to ask them all if the bidding was simply a reflection of the weak economy and low yields, or to protest the Treasury's opening the process to non-primary dealers.

Some on Wall Street are gloating about "smoked Salomon"—and reaping benefits from Salomon defectors. "We looked on Salomon as the evil empire," says a former bond trader at a competitor, "an ethically bankrupt, arrogant, god-awful place that made everyone else feel foolish for being straight." "When you're the sultan of Brunei, who's going to tell you no?" adds an investment banker at a rival firm.

Others believe the firm will bounce back. "Salomon may not make quite so much bond trading, but they probably won't lose so much in other areas; the spikes will soften, and they'll bring more to the bottom line," says David Knott, managing general partner of D. M. Knott, LP, a hedge fund. The authorities, he predicts, "won't tapioca these guys. Wall Street breaks the rules all the time. What happened at Salomon wasn't the crime of the century, the Great Train Robbery." And Salomon may be too big to fail. "No one knows what Rube Goldberg chain of events [a failure] could set off, and nobody wants to find out."

SAVING

SALOMON

"Once they stop sailing so close to the wind, they're not going to be doing the same volume. But they'll wind up with a culture that serves the customer instead of serving him up," says Stephen Wallman. "A restructured Salomon with a rational pay structure is a slam dunk; it's Charles Barkley going to the basket. Every once in a while, they'll get a huge drop in interest rates, which will give them huge earnings. Every once in a while, they'll get a huge arbitrage opportunity where they can take very little risk and just clean up because they're exploiting a temporary inefficiency. You can't know what their big profit-maker will be, but you know they'll have one."

Wallman says, "The 'bugger thy customer' mentality at Salomon is changing, not just because the customer is fed up being buggered but because Warren Buffett says it has to stop. He has an amazing moral component. Here is a man, after all, who stopped buying Washington *Post* stock because it made the Graham family [which controls the Post Company] *nervous*. He doesn't do things that are even close to the line ethically. I don't know if anybody can do a culture change, but if anybody can it's Buffett. He's like the school principal. He doesn't have to show up every hour to cause people to squirm in their seats."

Indeed, Buffett "has changed the way people keep score," says Stephen Miller, a securities lawyer with the Philadelphia firm Dechert Price & Rhoads. "As long as he hangs around, ethical behavior will be the culture of the place." Adds Henry Emerson, editor of the *Outstanding Investor Digest*, "Only the most skeptical of skeptics believes this won't work."

While Buffett dismissed the idea that his reform of Salomon will have an overall effect on Wall Street, others aren't so sure. "What we're seeing now at Salomon is a reversion from the eighties ethos and a return to what it was in the forties, fifties, and sixties," says John Constable, managing partner of Constable Partners, an investment group. "The studs described in *Liar's Poker* will leave, and Salomon will again specialize in hiring and training the future Martin Leibowitzes and Sidney Homers [who wrote, respectively, the bibles *Inside the Yield Curve* and *A History of Interest Rates*]. They'll come back because they'll have a nice place to work again, to think quaint thoughts instead of stud thoughts and make money. Other Wall Street firms will undergo the same shine-up, and we just may wind up with a nicer, gentler, more gentlemanly Wall Street, the way it was in the old days."

And what of those who played center stage in the saga of Salomon?

Mozer and Murphy are busy preparing their defenses. Murphy is said to be substitute-teaching. Mozer's wife, Francine, took time off and then returned to her job on the Morgan Stanley trading floor. Basham, Mozer's adversary, left the Treasury in September for Smith Barney.

Gutfreund, who fired so many, "is now experiencing the sad realism of being on the other side of the coin," says a friend. "He accepts guilt for not acting but feels better-known and more spurned than David Dinkins." Strauss, Meriwether, and Feuerstein are all immersed in their legal cases. "It won't be until early next year that they'll actually consider what comes next," said an associate of one of them.

Rosenfeld is missing seeing his three-year-old and five-month-old. Every morning he's at work before 7 A.M., and he doesn't head home before 7 P.M. McIntosh is still wondering how things got so out of hand. Tennison is dreading the coverage that the investigation findings, litigation, judgments, and fines will prompt.

After the "emotional moments" last summer in which Maughan had to break with his colleagues, he recognizes what he "could or couldn't live with." And he knows that while Buffett will protect and correct, Salomon's future rests with him. "I won't let Warren down," he promises.

BUFFETT WON'T SAY WHETHER HE VOLUNTEERED because of the money, the challenge, the sense of responsibility, or the legacy he envisioned as the great investor who improved Wall Street. But he wishes that what happened, hadn't, and that he weren't here, though he'll stay until the matter is settled. "Hollywood's a lot more fun," he says. *All My Children* did just fine in the ratings. The day after it was broadcast, Buffett sent flowers to the show's producer, along with a note saying that he wanted to renegotiate his contract. ■

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SHE'S BACK

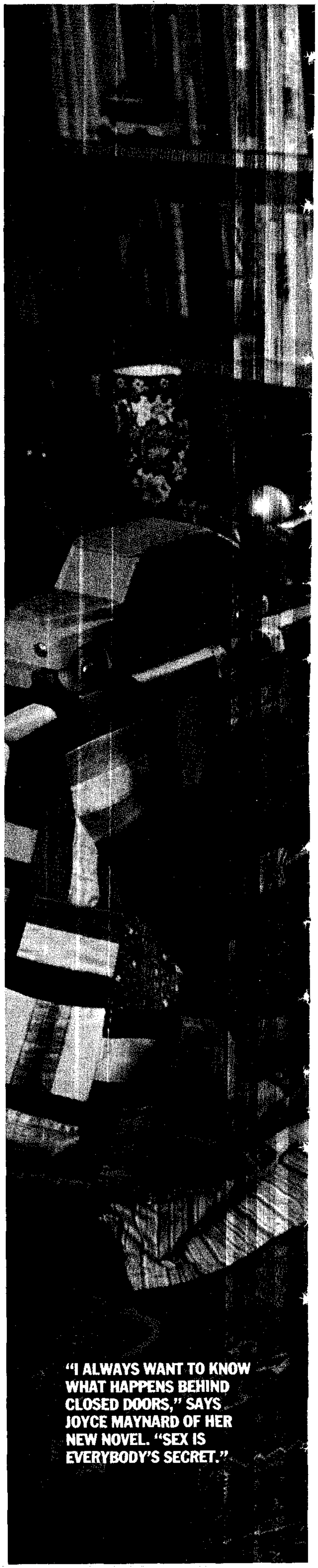
JOYCE MAYNARD, ONE-TIME QUEEN OF TEEN, HAS HER SAY ON SITCOMS, SALINGER, AND THE SINGLE LIFE

BY CELIA McGEE

ASK AROUND AND EVERYONE will swear that Joyce Maynard has brown eyes. Big and round, slightly protruding. Like a startled doe's or Audrey Hepburn's to her admirers. Or a bothersome cocker spaniel's, maybe a gooey waif's painted on black velvet, to those who've been less than fans. They had looked out from the cover of *The New York Times Magazine* twenty years ago—flirtatious, quizzical, self-amused, rueful—when her article "An 18-Year-Old Looks Back on Life" made the Yale freshman (blue jeans just tight enough, hair just scruffy enough, sneakers just red-and-white plaid enough) an overnight sensation. Avedon zapped them for *Vogue*. They reappeared, soulfully made up under sleek, chic bangs, when Maynard expanded the *Times* article into a book, *Looking Back: A Chronicle of Growing Up Old in the Sixties*, in 1973. On talk shows? In interviews? On the jacket of *Domestic Affairs*, her 1987 collection of paeans to the pleasures and terrors of motherhood and family life? Same thing.

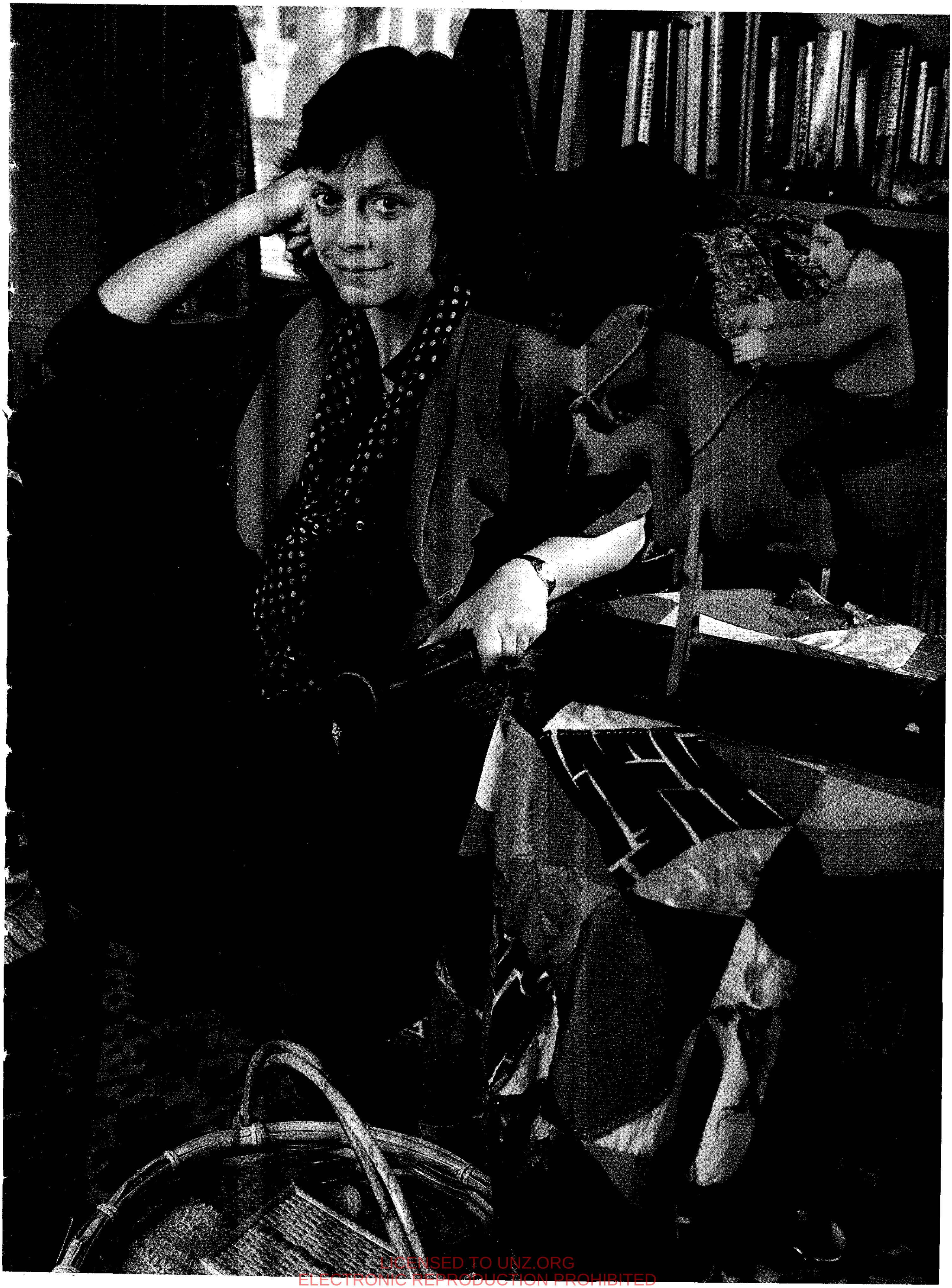
But here she was, opening her front door on a *Leave It to Beaver* street in Keene, New Hampshire—new house, new life—with these *Village of the Damned* blue eyes. Maynard is bigger than the woeful-urchin pictures of her, broader than the erstwhile anorexic teenager starving for attention, taller than the later images of youthful earth mom. Maybe the eyes, like almost everything else in her life, had changed. Still the three children, but no husband; a house in town 30 miles from her old home in the country; a new novel, *To Die For*, the first in ten years, due out in January from Dutton.

People have marveled, chuckled, scoffed at the way Maynard has gone from "ultimate mommy to ultimate divorcée." But blue eyes? Through the miracle of modern contact lenses, Maynard switches



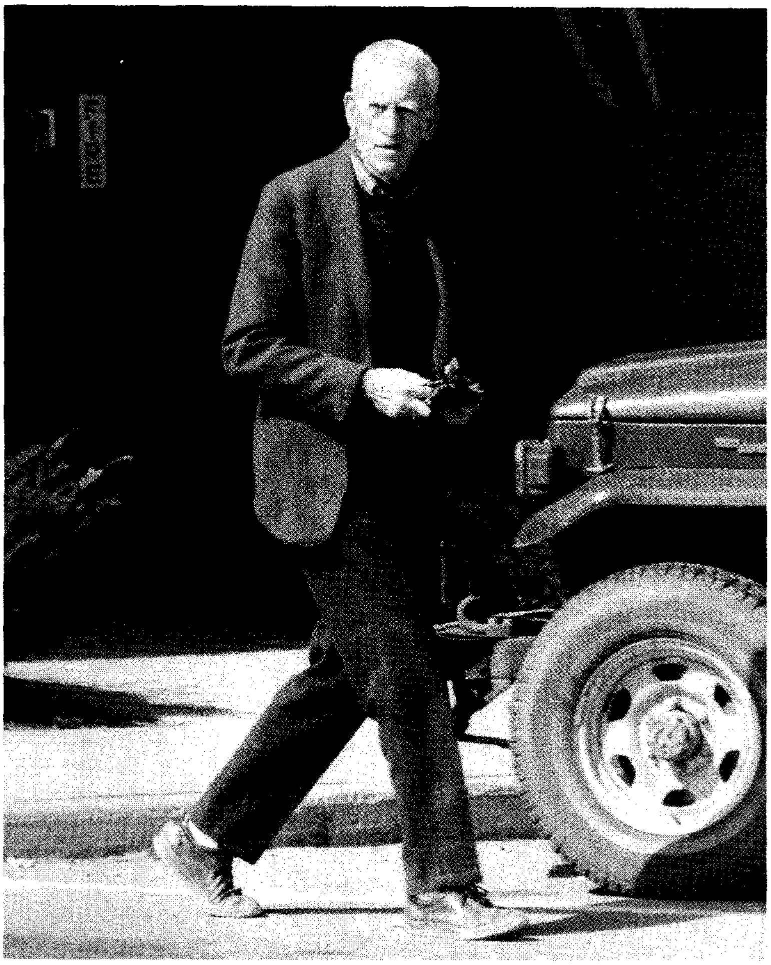
"I ALWAYS WANT TO KNOW WHAT HAPPENS BEHIND CLOSED DOORS," SAYS JOYCE MAYNARD OF HER NEW NOVEL. "SEX IS EVERYBODY'S SECRET."

Photographed by ROBIN HOLLAND



the color of her eyes every morning. The next day, her thirty-eighth birthday, they're green.

The last time a reporter spent a birthday with Maynard was when the most famous teenager in America turned twenty and *Esquire* sent Julie Baumgold to chronicle the event. She found Maynard home alone in the 200-year-old Cape she had bought with the advance for *Looking Back,* a recluse at the end of a long dirt road. Desolate and droopy, taking courses at Dartmouth while thinking out loud into a tape recorder for network radio, living on grains and yogurt, wrapped in flannel nightgowns and the aura of Emily Dickinson, expensive hairbrushes in her messy bathroom, Haydn court concertos on the record player, she was most notably uncommunicative about the question that has bugged literary snoops for two decades: Did she or didn't she with J. D. Salinger?



J. D. SALINGER, MAYNARD'S MENTOR AND MORE, IN 1988.

For this year's birthday, it's Spandex and pearls, a discreet strand around her neck, vampy costume-jewelry clusters at her ears. Youssou N'Dour, the new Van Morrison, Miles Davis blare from Ohm speakers, so loud that visitors can only drop in unannounced: Frank the clarinet teacher; a second Frank, the one-armed octogenarian harmonica teacher; a seventeen-year-old neighbor boy with information on word processors; his nine-year-old sister with some found object to add to the rich-hippie décor of Maynard's Victorian gingerbread house.

With Audrey, thirteen; Charlie, nine; and Willy, seven, off to school, Maynard, who jokes about being "the only citizen of Keene, New Hampshire, with a personal trainer," opens a present from her bodybuilder as they sip coffee together from vaguely clashing majolica mugs. Later, a card from Charlie: "Wherever you are, the party's just beginning." Last winter, when Maynard presented a women's press award at the Rainbow Room, she took Charlie, in tuxedo, as her date. Every Monday, mother and both sons go off to a "very Brattleboro, Vermont" jazz-dance class, with an African drummer, and crystals laid out on an altar.

The new, pumped-up Joyce Maynard has already had her morning swim. Later in the day, she'll work out at the gym. And dither about the cover of her new novel.

Maynard makes no bones about the fact that *To Die For* is inspired by the Pamela Smart case, a murder, media, and marriage-gone-bad scenario so steeped in kinky Americana that if Pam Smart hadn't existed, Maynard would have *had* to invent her. Smart, a 22-year-old Derry, New Hampshire, high-school adviser, seduced a 15-year-old student into killing her husband. From August 1990, when Smart was indicted, until the following April, when she was sentenced to life imprisonment without parole, the case competed for headlines with the Persian Gulf war (which Maynard took the unpopular position of opposing). The nation hadn't been so titillated by a May-December romance out of New Hampshire since, well, Joyce Maynard was rumored to have moved in with the author of *The Catcher in the Rye.*

Maynard followed the case only up through Smart's bail hearing, driving one and a half hours to Exeter's Rockingham County courthouse to watch Smart have her bail denied. "It was a dramatic event, a shocking moment," Maynard says. "Pam Smart's last day of freedom ever."

Recently separated from her husband, who had the kids for part of the summer, Maynard sat down and wrote her novel in two weeks. Undeterred by a letter about a potential libel suit that came with the manuscript, Dutton anted up $125,000 at auction, scheduling a first printing of 35,000, placing it with the Literary Guild, and selling several of the steamier sections to *Penthouse.* "I love telling my friends that I'm in the January *Penthouse,*" Maynard says.

Maynard's Suzanne Maretto, as she calls her Pam Smart surrogate, emerges, along with 23 other characters, through spoken segments addressed to an invisible interviewer—Maretto's dialogue the mad, platitudinous outpourings of a heavy-metal freak sharing a body with a Barbara Walters wannabe. Driven by the thrall of television in her ambition to fill any job in front of the camera, Maretto has also been morally anesthetized to the point of orchestrating a horrible murder.

"I loved writing in those voices," Maynard says. "I loved being a fifteen-year-old boy driven by his loins. I loved losing myself in other people's lives. The writing coincided with a period of some heartache for me. I wanted a subject that was completely separate from me."

To Die For became an oral history of sexual manipulation, the hidden injuries of class, the merciless influence of the media. "People tend to be more intrigued by a crime that involves a very attractive, well-educated person," Maynard says. "Pam Smart didn't seem like the type to commit murder—are *we* the type, then? I always want to know what happens behind closed doors. I'm really interested in sex as a subject: Sex is everybody's secret.

"This isn't a novel about characters, it's about America: the underlying bizarreness of the everyday—the mall, the supermarket, the tabloids. I don't miss an issue of *People.*" The ins and the outs; the haves and the have-mores; Disney World fantasies; rock-music nightmares; the love of celebrity; the shiftiness of appearances; above all, the dubious power of television. Looking back to *Looking Back,* Maynard says, "I have no great affection for that first book of mine, but I'm still grappling with the same themes."

TELEVISION, MAYNARD wrote at eighteen, had already consumed 5,000 hours of her life, bombarding her—and, by extension, "her" generation—with the unattainable perfection of sitcom families, the bloodiness of political assassinations, Jackie Kennedy's clothes, Jackie Kennedy's composure, the high stakes of game shows, the moral bankruptcy of the Vietnam War.

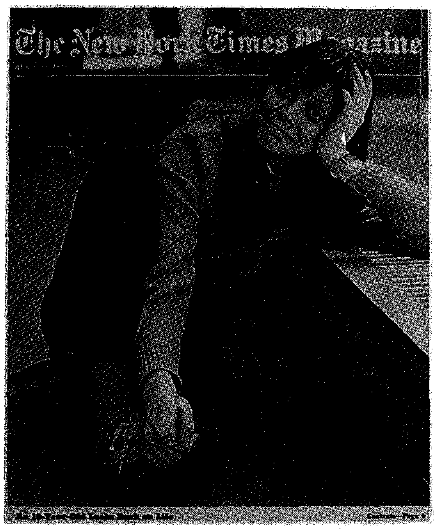
In those same years, Maynard announced, her generation's politics had gone from idealism to apathy. Fashion magazines had raised starvation to an art. Peer pressure and popular culture had stripped young people of their individuality. Marijuana joints were pacifiers for the confused. Religion had lost its mystery, her country its heroes, her contemporaries everything but disillusionment. Offering herself up as the resident crank of adolescence, she wandered the halls of her freshman dorm at dawn—a card-carrying virgin in what she was convinced was a morass of sexual promiscuity—bemoaning the fact that everyone was asleep while the sun shone outside.

PEOPLE WHO ONLY OCCASIONALLY CHECKED IN ON HER "DOMESTIC AFFAIRS" COLUMNS TEND TO REMEMBER MAYNARD WREATHED IN PYREX AND PERFECTION.

The piece was quite brilliant and uncannily detached for someone who had barely left behind the experiences she was describing. But the girl who came across in the article—a perky, small-town wiseass who had just wanted "to have fun" in high school and arrived in New Haven apparently out of nowhere—was not quite, not entirely, in many ways not at all, who Maynard really was. "What I have always been is an outsider," she wrote more searchingly in *Looking Back.* "My perennial role," Maynard fessed up, "was to decorate rooms for other people to dance in."

Wallflower Joyce. She did a good imitation of going along with the crowd. Sometimes she led the pack with her perpetual charity drives, her art projects, her living-room variety shows, her campaigning for liberal candidates at an impossibly young age. "But I can always hear, off in the distance, the clicking of a typewriter," she wrote. "I see myself in the third person, a character in a book, an actor in a movie."

From the age of four, Maynard was groomed to be a writer by parents who were outsiders themselves. Her father, Max Maynard, was a Canadian-born painter and promising academic. He ended up an assistant professor of English at the University of New Hampshire in Durham after obsessively courting Joyce's mother, a Jewish woman twenty years younger (whose family strenuously disapproved of the match), for six years. Fredelle Maynard, a striking, Shakespeare-quoting, Chaucer-spouting Harvard Ph.D., was denied a teaching job in Durham because of the university's nepotism rules.



THE EIGHTEEN-YEAR-OLD COVER GIRL.

She devoted herself instead to her children. (Joyce's older sister, Rona, is a journalist in Toronto.) "Flamboyant, all-powerful, and larger than life," Joyce Maynard says, she dressed eccentrically and lived differently from other, bridge-playing Durham mothers. She started writing on child-rearing and family issues for women's magazines while Joyce was still a baby; she later wrote two volumes of memoirs and became a regular on Canadian television when she moved to Toronto after she and Max Maynard divorced. (The divorce is conspicuously absent from *Looking Back,* which appeared the same year.) She couldn't bake a pie without making one for Joyce's dolls. Or read anything Joyce wrote without covering it with editorial comments.

"I was marked early for success," Maynard says in her detached way. "I was a fiercely ambitious young girl. If I hadn't ended up on the cover of *The New York Times Magazine,* I would have been on television. It was inevitable. When I was nine, I wrote to the producers of *Make Room for Daddy* to tell them that if they ever needed to replace Angela Cartwright, I was available. I was born to please."

Enclosed in a "literary hothouse," Maynard was "raised to be a writing machine." Geared to changing the world and becoming a star in the process, she filled a neighborhood newspaper when she was eight, was contributing to scholastic magazines by the time she was twelve, and wrote about Julie Nixon, and weddings, for *Seventeen* as a high-school student.

What she really wanted to be, she says now, was an artist, but her father taught her that "painting was heartbreak: You couldn't earn a living with it the way you could with writing." Maynard has been making money aggressively ever since. "It's very hard for me to write anything that somebody doesn't pay me for," she says. "That took away a certain amount of joy." The writing machine can toss off a newspaper column in an hour. She wrote "An 18-Year-Old Looks Back on Life" in a weekend, after she pitched her writing to the *Times.* She's kept no copies of her own books.

At Exeter, where Maynard transferred her senior year, one of ten girls in the prep school's first co-ed class, her writing stood out. "She was far and away the best writer in the class," says novelist Roland Merullo, who took creative writing with her. "Her talent was so full-blown, even at seventeen or eighteen. It was a pretty impressive thing."

Maynard went to Yale with a close group of Exeter students interested in writing, music, and theater. Still, says Grafton Mouen, now a film-company executive in New York, who attended both schools with Maynard, "Joyce was always a bit of a renegade. She held herself outside the mainstream. I was a pianist in those days, and she used to bake cookies and bring them to my concerts. She had this idea of herself as very sexually inexperienced, and she ascribed to others sexual experience, shall we say, of greater quantity and quality than actually existed. She felt her point of view was very different from most people's around her." Maynard quickly ditched her roommate for what is fondly known at Yale as a "psychological single."

No one had a clue that Maynard was writing the article that was about to bring them notoriety. "We were absolutely thunderstruck," says Mouen. "She hadn't said a peep." From Saturday night to the Sunday morning when the *Times* piece came out, while her fellow Yalies engaged in the real and imagined activities that had made her so uncomfortable, Maynard became a celebrity. "I remember walking across campus on Sunday morning," says a woman classmate who's now a magazine editor in New York, "and people were murmuring about the story. Everybody was pretty upset that it finked on her roommate."

"The freshman women's dorm at Yale," Maynard wrote, "has no house mother . . . which makes it easy for many girls who feel, after high-school curfews and dating regulations, suddenly liberated. (The first week of school last fall, many girls stayed out all night, every night, displaying next morning the circles under their eyes the way some girls show off engagement rings.)"

"SHE JUST DISAPPEARED," SAYS ARTHUR GELB, WHO HIRED MAYNARD AT THE *TIMES*. "THE RUMORS WERE ALL OVER THE PLACE ABOUT HER AND J. D. SALINGER."

If the article made Maynard less than popular at Yale, it garnered plenty of attention from other quarters. The girl who hadn't been able to get dates in high school was "inundated with letters from eighteen-year-old boys. This went on for years. I got older, but the boys stayed eighteen. The last one showed up at my door when I was eight months pregnant."

Three mailbags bursting with responses to the *Times* article had appeared at Maynard's post-office box by the time the week was out. The media loved her. She was appointed the official representative of Youth. When Joyce Maynard talked, the grown-ups listened, and many of her contemporaries groaned. Her byline was sought by national magazines. She became a regular fixture in *Vogue* and *Mademoiselle.* CBS Radio enlisted her as a commentator on the political-opinion show *Spectrum,* the liberal foil to the other woman on the program, conservative Phyllis Schlafly. It was 1972. Maynard held forth on feminism, pets, and Watergate. "She was a mere slip of a girl," says Kate Medina, who edited *Looking Back* at Doubleday. "Very smart, very perceptive, *very* young. She was always very sure of her convictions and said what she thought. She stuck to her guns and did things her own way."

PUMPING IRON WITH TRAINER LAUREE MORETTO.

Photograph by Paul Adao/Steve Connolly/Outline.

"I was set up as the spokesman of my generation," Maynard laughs. "Can you imagine doing that with an eighteen-year-old now?" she says, referring to a generation she feels has been denied ideas and ideals. The voice of youth, the kiddie pundit, was given a summer job writing editorials for the New York *Times.*

She had first been hired as a college correspondent by then–metro editor Arthur Gelb. "She came in to see me," says Gelb. "She looked like a child. She had this very pixie quality, but I soon realized she was very mature. The paper was pretty stodgy then, and she was a real style pioneer. She was an editor's dream. Then she just disappeared. The rumors were all over the place about her going off with J. D. Salinger. It was sort of destructive that her first claim to fame was that she was living with Salinger, that she became a celebrity because of that and not because she was a good writer." Her relationship with Salinger, Gelb says, came up once, but only "in a very cryptic way."

"IN ONE OF THOSE SACKS OF MAIL I got after my *Times Magazine* article came out," Maynard begins, not so cryptically, "was a letter that took my breath away long before I got to the signature. It was from a person I knew I was going to have to look for. In fact, it was written by J. D. Salinger. It was the wisest one page I have ever read in my life." The 53-year-old creator of the most deconstructed American adolescent before Joyce Maynard soon began trading letters with the eighteen-year-old whom the press called a multimedia female Holden Caulfield. She must have seemed the misfit to beat all misfits, the prodigy to end all prodigies, a Franny Glass of his own.

"For the rest of the year," Maynard says, "that was my life: going to Yale Station post office to see what he had to tell me. I left Yale because of him. We had a correspondence until the end of the school year; then I took a bus to meet him. I had the job that summer working at the *Times.* I lasted a few weeks in New York, and then I left: I basically spent the next ten months in New Hampshire with him. It was an extraordinary friendship. And anyone who knows him knows that he doesn't want any more said."

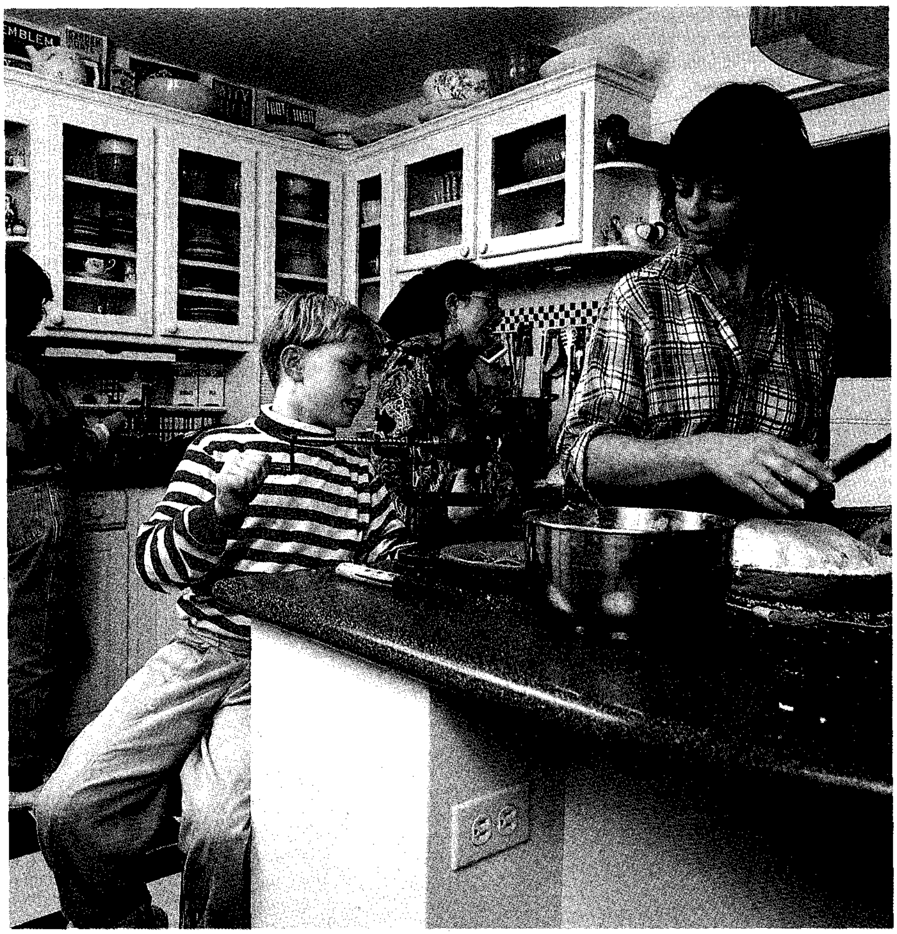
But she does say this: "He broke my heart. . . . No, he didn't—I'm still alive. But he changed me forever. Just at the moment when I thought I'd gained everything I'd ever wanted, I lost my taste for it, and I never got it back. When it was over, there was no place else on earth to be—certainly not college—except alone in the country somewhere."

She had the nineteenth-century farmhouse bought with the proceeds from her *Looking Back* deal. In her first novel, *Baby Love,* an apparent Maynard stand-in is a woman who buys a house in the country where she can nurse a heart broken in a Salinger-Maynard-style romance. She throws herself into country music, bulimia, and phone calls from a sexual psychopath. Maynard wrote.

But after three years of solitude, she felt herself "about to go over the brink." Out of "a desire to save my life," she returned to New York. She joined the *Times* metro staff. A. M. Rosenthal, the newspaper's managing editor at the time, recalls, "We used her a lot, probably exploited the hell out of her. She was an original."

She rented a Gramercy Park penthouse, gave rooftop dinner parties with charmingly mismatched china, belonged to a health club, dressed for success. But, says *Times* culture critic John Rockwell, a friend and briefly a boyfriend, "she wasn't very comfortable in the slam-bang world of macho journalism. She has this innocence that strikes some people as simpering, a wide-eyed quality—literally and figuratively—that was foreign to the New York rough-and-tumble journalistic and intellectual world. She had come to the *Times* through that curious set of circumstances of having been appointed the media's spokesman for youth, subsection traditional values. She was hated by a lot of people who thought she was all about apple pie." (Maynard's apple-pie recipe is actually very good.)

Maynard had also started getting telephone calls from Steve Bethel, a handsome blond painter she had met when they acted together at Yale. When Maynard finally agreed to see him again, it was curtains for New York. The fast-track reporter and the SoHo artist fell in love and decided—"idealistically, romantically, impractically"—to move to



IN THE KITCHEN WITH HER GANG.

the idyllic boonies. They installed themselves in Maynard's Hillsboro, New Hampshire, house, which she had rented to Scott Spencer while he finished writing *Endless Love.* Maynard was 23.

Maynard followers, especially feminism's budding professional women, were incredulous. "I think she didn't want to compete," says one. "A lot of people at the *Times*—and at the time—saw it as a real betrayal," Maynard says. "But I didn't want to be Paris-bureau chief. I wanted to have babies."

Having those babies and what it entailed—diapers, sewing parties, lost Barbie shoes, home birthing, the ups and downs of marriage, fireflies and head lice—became Maynard's "new beat." John Rockwell visited the Bethel-Maynard establishment several times. "She created this somewhat artificial yet deeply felt kind of Currier & Ives existence," he says. "Folksy, sloppy, ecologically aware, affectionate. You know—kids bouncing off the walls."

She became the mother of all mothers. She left no woman's magazine or parenting journal unturned. She investigated houses of prostitution with an infant Audrey strapped to her back. When *People* assigned her to do Dr. Spock, Charlie was the baby who posed with the guru of childhood. Single women who'd gone to Yale with Maynard giggled uncomfortably when they heard about her breastfeeding during an editing session at *McCall's.* She did two controversial stints on the "Hers" column of the *Times.* She wrote regularly in a homespun mode for the Vermont-based *Harrowsmith* and took on the book section for *Mademoiselle.*

In 1984, she started the syndicated column "Domestic Affairs." More than 4 million readers in 40 newspapers learned the most intimate details of Maynard's life. They knew where she stood on Crisco (for), on prejudice (against), that she had coffee every morning and never enough money, and that she fought with her husband. That her favorite flowers were zinnias and her idol Dolly Parton. Her apple-pie instructions ran more than once.

People who only occasionally checked in on her columns tend to remember Maynard as a New Age Donna Reed wreathed in Pyrex and perfection. She infuriated women who had stuck with the big-city careerism—résumés long on job titles and love affairs, short on marriage and children—that she seemed to reject. But the overall impression was really one of ambivalence and chaos.

Maynard wanted to present herself, she says, as a "fellow struggler." She took the confessional route. Her husband, an intensely private person, remained unamused. In the acknowledgments for *Domestic Affairs,* a collection of her newspaper columns and other pieces, Maynard thanked "Steve, who would so much have preferred having a wife who wrote historical novels, or science fiction—or anything that didn't mention him." There were accusations that Maynard used her writing as therapy. "My writing isn't therapy—I'm in therapy, and I know what it is," she says. "But I need to write about something to discover how I feel about it. I write about my life because it's what I have the most intimate knowledge of. I'm like those doctors who perform experiments on themselves."

THERE WERE MORE THAN enough people willing to witness her self-examinations—readers, primarily women outside the large urban centers, for whom Maynard's column was a lifeline, an assurance that they weren't alone. Although she exited the column last June, they still write to her. She reads a stark, heart-rending letter from Illinois to "the one person out there who knows the real me, even if she's a stranger." As she's often done, she'll pick up the phone. "My column was always a money-loser," Maynard laughs. "By the time I paid the phone bills from calling all these women, there wasn't much left over." She calls them "my heroes." They appreciated the confessional journalism Maynard practiced in her column and trusted her to dispense helpful home truths.

Maynard has a passion for telling the truth, she says, because she grew up in "a household of profound and shameful secrets." "She was always very mysterious about her background," Arthur Gelb says. Nine years ago, after her father's death, Maynard revealed that he had been an alcoholic. "Nothing was off-limits when it came to talking about things in our house," says Maynard, "but that one subject was *never* discussed. My father drank at night, so it was as if the world of the night didn't exist. My home was a different place after the sun went down."

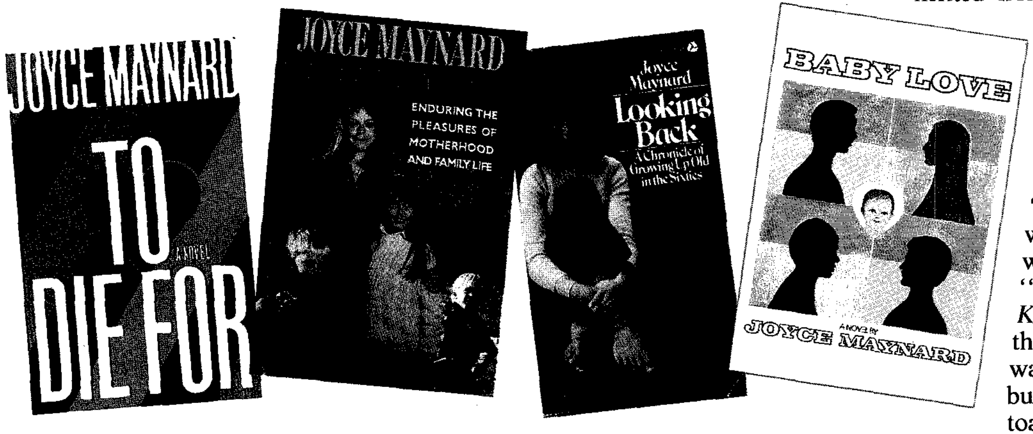
Her "strange, tortured, loving" family, she explains, is why she wanted to make a perfect one and why she started early to try to prove that she could. Her family's isolation, too, drove her to the kind of writing that ensured social contact and "emotional connections." "My family was so isolated," she says, "I've spent my life trying to be part of the world."

It took a major catalyst to draw Maynard out of the particular world she had created for herself in rural New Hampshire. In January 1986, she learned that a 39-square-mile site around her home had been chosen as a possible location for a highly radioactive nuclear-waste dump. "It changed my life," she says. On May 11, she was back on the cover of *The New York Times Magazine* with "The Story of a Town," about the implications of the dump and Hillsboro's fight to defeat it. It is the piece of writing she's proudest of.

Her transformed, activist perspective

also seemed like a first step away from her marriage, where the strains, often disguised with a "Lucy-and-Desi kind of humor," were becoming increasingly evident. Two very different people, she feels, were staying together for the sake of their children.

Her mother's death, two years ago, brought things to a head. The "difficult, painful" relationship between Fredelle and Joyce Maynard had grown tense over the years, but when her 66-year-old mother was diagnosed with brain cancer, Maynard dropped everything to spend her last months with her. As her mother slipped away, Maynard discovered that her need for a perfect family had also been about trying to be a perfect daughter to a woman who came from "a long line of mothers who sacrificed all for their children and extracted a heavy price. My life wasn't my own." With her mother gone, it suddenly was.



CAN THE MOM'S MOM CONQUER THE TERRITORY OF FICTION? "I WAS A PROFESSIONAL INGENUE FOR SO LONG. I'M GLAD I'M NOT ANYMORE."

The same week her mother died, Maynard ended her marriage and moved to Keene. Her children spend weekdays with her and most weekends with their father, although the two are in dispute over custody. If the break meant "the hardest year of my life" for Maynard, it has affected Bethel just as deeply. "I don't know what to say about the marriage," he's told a friend.

Maynard, of course, reported everything in *Domestic Affairs*. She even turned out a column the day her mother died. The divorce stuff was too much for many readers. What about Joyce Maynard, America, and apple pie? Angry letters poured in, and several newspapers canceled the column, although the Sacramento *Bee*, for one, was forced to reinstate it under pressure from Maynard loyalists. Ultimately, Maynard decided to discontinue the column. "The New York Times Syndicate may have been thinking about that anyway," she admits, "but I felt that I wanted to live my life rather than write about it. Also, it isn't just my business, it's Steve's and the children's." That's one reason she's turned to fiction.

WHICH HASN'T PREVENTED her from starting a new monthly column for *Parenting*, or cataloguing everything from a blitz through Disney World to a vacation in Hawaii, which she took with her children while she was out in Los Angeles this summer writing for Gary David Goldberg's ode to the fifties, *Brooklyn Bridge*.

The television assignment was a couch potato's dream come true. "I thought it was going to be like the old *Dick Van Dyke Show:* We'd all sit in a room and be funny together. I even wore a black bow like Rose Marie. Nobody got it." One episode she wrote, with Graf Mouen, was based on her mother's experience selling encyclopedias door-to-door. She has several television projects in the works.

When Maynard moved to Keene, she knew nobody. Now a passing jogger yells out, "Hi, Joyce!" She's taught writing at Antioch New England Graduate School and is involved with the local children's museum, regional politics, and every facet of her children's school and social lives.

Romance has been another matter. "I'm a 38-year-old single mother of three in a small New Hampshire town," she says. She who lives by the pen shall continue to live by the pen. Joyce Maynard answered the personals. First in the local paper, then in Boston, where she met a man she fell in love with. It worked out for a while, but "you had the ex-wife, the ex-husband, his children, my children. . . ."

At least her dealings with men of late have helped her mull over her next novel, a story about "men, women, and love," which she works on when she's not engaged in the emotionally taxing process of writing a book about her mother, for Houghton Mifflin. The way the personals worked in Boston, she says, "you could call a 900 number and hear a tape of the person talking. I was a player, but I also spent a lot of money on that 900 number so I could listen to not just men but also to women, gay men, gay women, and what they had to say about love." Curiouser and curiouser. When Charlie had an emergency appendectomy recently, Maynard capped the ordeal by asking if she could have the appendix. "I didn't know if I'd ever have another chance to see one," she says.

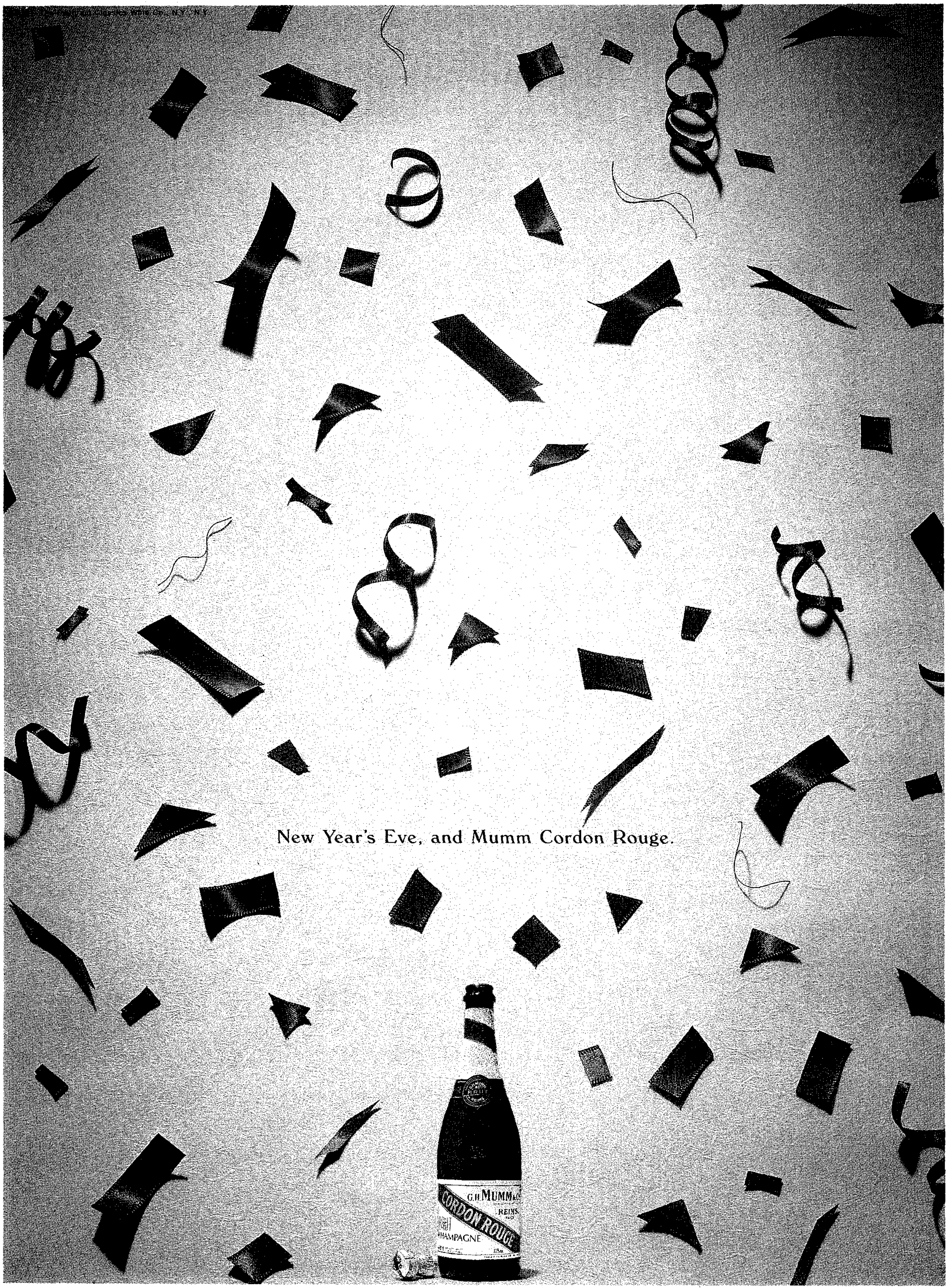
Glancing around Maynard's kitchen, you half expect to see the organ sitting on a shelf somewhere. The "Fredelle Maynard Memorial Kitchen," built with money inherited from her mother, is a shrine to American popular culture. The seats at the counter are swiveling diner chairs. There's a jukebox stocked with old hits. Maynard's salt and pepper shakers—200 sets and counting—line the walls. "I now know that the families I watched on television as a child weren't really perfect," she says, "that the father on *Father Knows Best* was an alcoholic, that everyone in those sitcoms was on drugs." But when she buys a toaster, it's still a fifties toaster; when she falls for a cookie jar at a tag sale, it's because it reminds her of the television families she wanted to be a part of—"the daughter the Cleavers never had."

A kitchen is what Rona Maynard invokes as a metaphor for her sister's personality. "I have seen Joyce walk into a kitchen," she says, "and it's not even hers, it's a mess, and in twenty minutes she'll bake a cake. She always manages to keep a great many balls in the air and at the same time keep her eye on more ahead."

There remains much speculation as to whether the mom's mom can leave the kitchen and the world of domestic-advice columns for the territory of accomplished fiction. Or make people forget the eighteen-year-old iconette. "I was a professional ingenue for so long," Maynard says. "I'm delighted that I'm not anymore."

So what's with her stationery? Above the return address is a childlike illustration of a troop of happy kids cartwheeling, running, dancing, flying kites across the page. Maynard drew it. "There's nothing middle-aged about Joyce." says Graf Mouen. "There never will be."

Maynard naturally quotes Bob Dylan. "I was so much older then. I'm younger than that now." ■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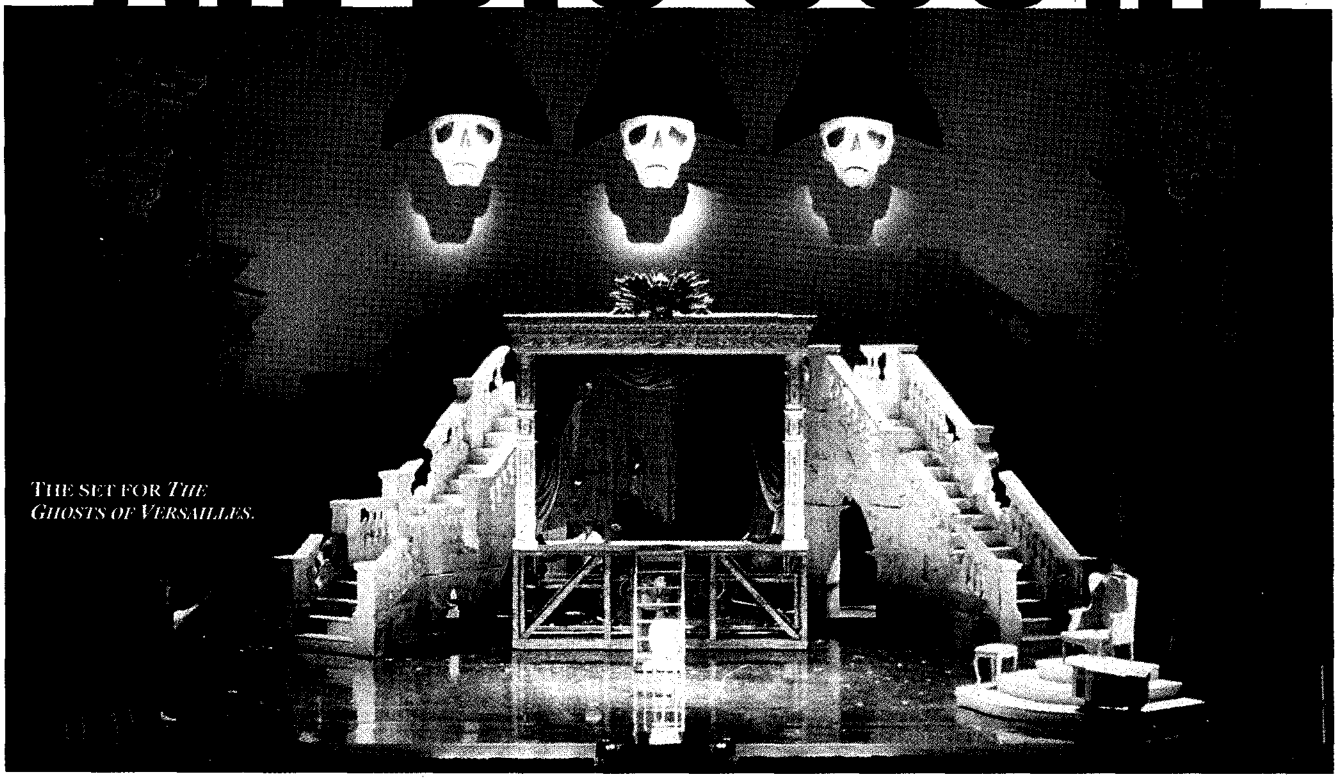
THE BIG SCORE



THE SET FOR *THE GHOSTS OF VERSAILLES.*

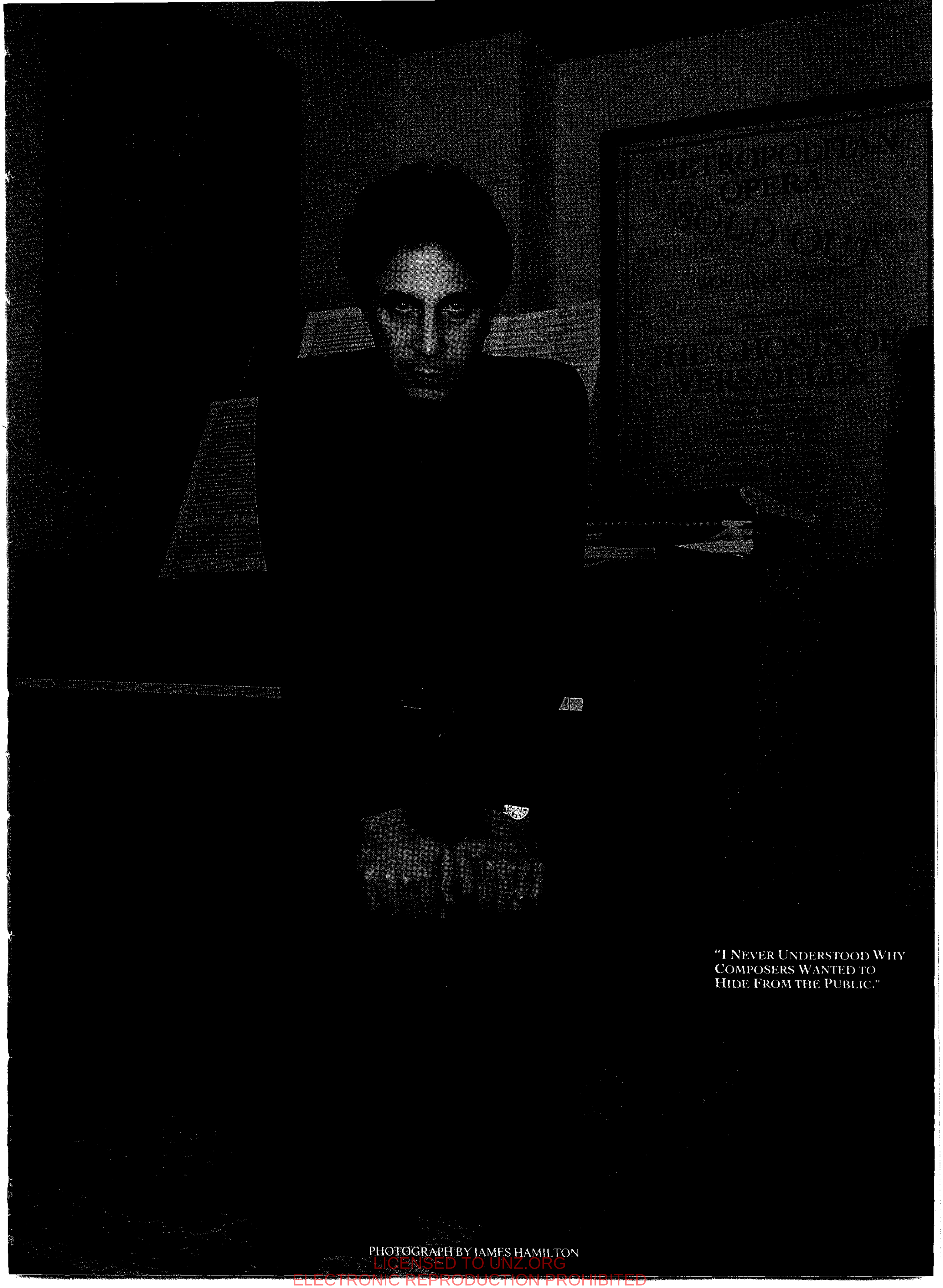
Winnie Klotz

COMPOSER JOHN CORIGLIANO DARES TO MAKE SERIOUS MUSIC FUN AGAIN BY PETER G. DAVIS

“OPERA? WHAT OPERA?”

John Corigliano, a born worrier, was fretting when I dropped by his West End Avenue apartment last month, but not about *The Ghosts of Versailles.* Although his first opera gets its long-delayed world premiere at the Metropolitan on December 19, the composer was on the telephone dealing with more immediate problems.

The landlord still hadn’t fixed the windows. Corigliano’s new symphony, an intensely personal response to the AIDS crisis, is about to be played in Louisville, but the CDs are out of stock at local record stores. Tootsie, his dog, died two weeks ago, and her mournful mate, Jackal, is recovering from a double-hernia operation and dribbling on the rug. Looking slightly forlorn


METROPOLITAN
OPERA
SOLD OUT
THE GHOSTS OF
VERSAILLES

"I Never Understood Why Composers Wanted to Hide From the Public."

PHOTOGRAPH BY JAMES HAMILTON

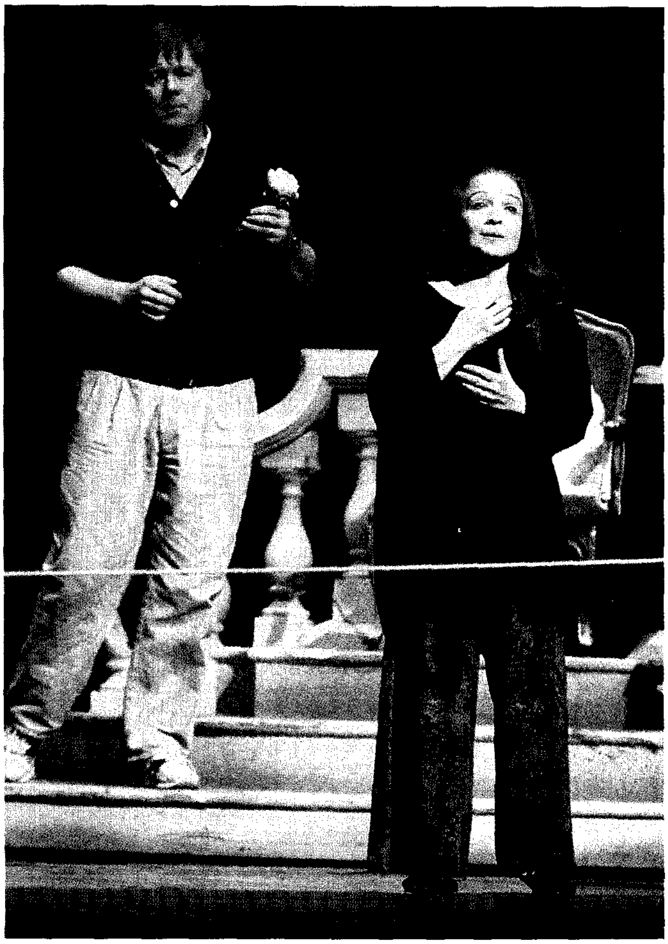
THE BIG SCORE

"TO THIS DAY," SAYS CORIGLIANO, "MY MOTHER ASKS WHY I PUT MYSELF THROUGH IT."

himself, Corigliano is clearly unhappy at the prospect of adjusting to life alone after recently separating from his companion of 30 years. A composition pupil is due in a couple of hours, and an inquiring journalist has just arrived on a chilly autumn afternoon without a sweater or jacket. A comfy Windbreaker instantly materializes, ready for his trip back home.

"John's like that," says William M. Hoffman, the playwright, librettist of *The Ghosts of Versailles*, and Corigliano's close friend since they were teenagers. "Passionate, thoughtful, high-strung, zany, volatile, loyal, desperately concerned about everything—with an Italian father and a Jewish mother, how could he be anything else?"

At 53, Corigliano could also, at last, be gaining respect and recognition as one of his generation's leading composers. The very fact that his opera has been commissioned and is being performed by the Metropolitan is both an honor and a small miracle—it is the first work by a living composer to be heard in that august house in 24 years (the last two were Samuel Barber's *Antony and Cleopatra* and Marvin David Levy's *Mourning Becomes Electra*), and the Met has not skimped. Conducted by James Levine, directed by Colin Graham, and designed by John Conklin, the cast features Teresa Stratas, Marilyn Horne, Gino Quilico, Håkan Hagegård, and Graham Clark. Another major Corigliano work will reach New York three weeks later, when the Philharmonic, conducted by Leonard Slatkin, performs his First Symphony, winner of the 1991 Grawemeyer Award for Music Composition—at $150,000 the largest of its kind in the field.



HAGEGÅRD AND STRATAS REHEARSE THE OPERA.

ALL THIS IS HEADY STUFF, EVEN IN our enlightened age, when a contemporary composition on a concert program no longer automatically triggers a mass rush for the exits. Audience attitudes have definitely become more welcoming since those bad old days, not so long ago, when new music was considered a form of private communication between stern academics or eccentric experimentalists and a small group of connoisseurs. Even then, Corigliano yearned to communicate, and he wrote music that dared to be sociable. Recognizably melodic, instrumentally colorful, and with a flamboyant theatricality cloaking their often complex structural procedures, his scores refused to obey whatever doctrine of contemporary-music dogma happened to be in fashion, and audiences loved them.

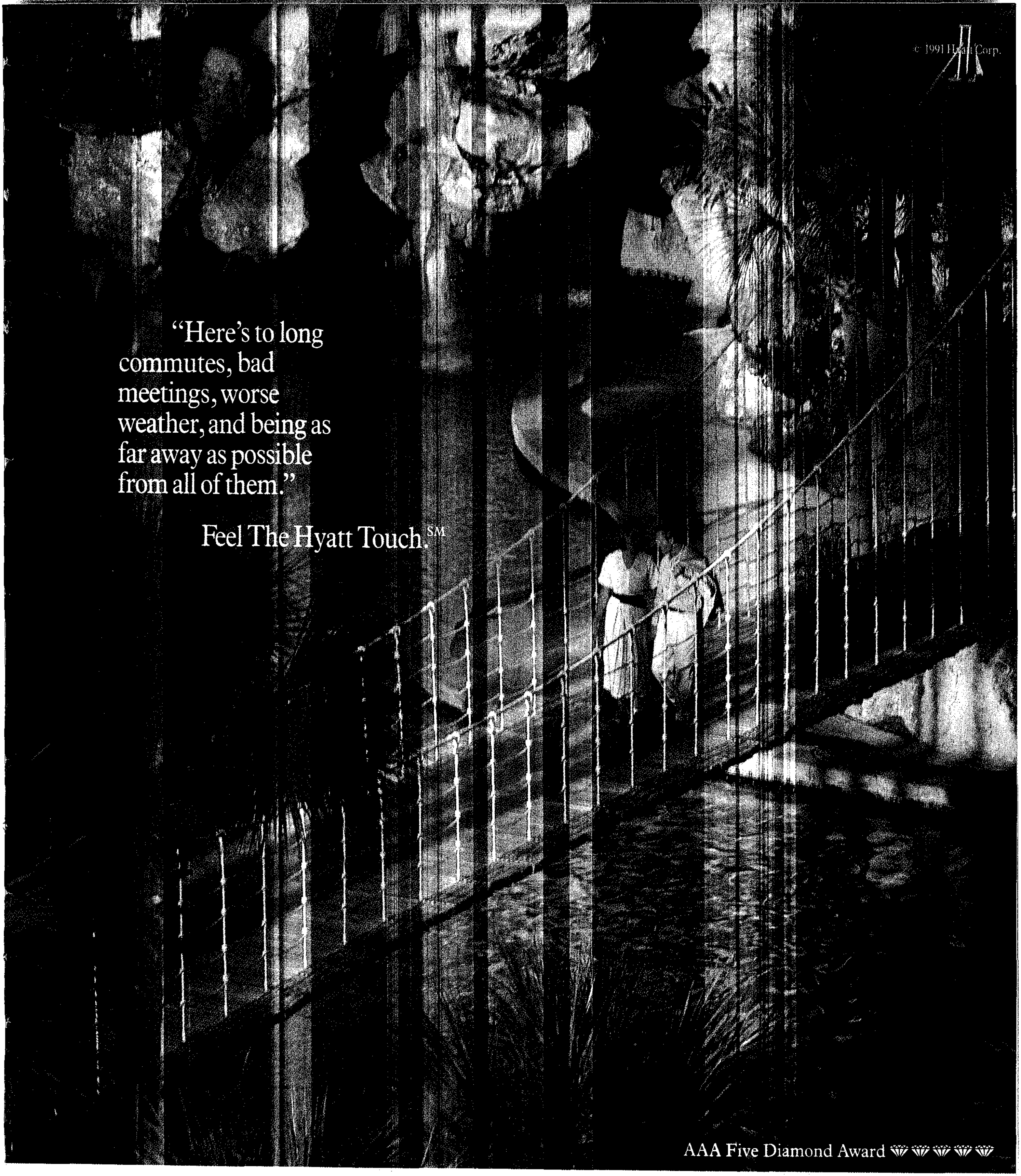
Take the *Pied Piper Fantasy*, written for James Galway, who first performed the work in 1982 with the Los Angeles Philharmonic. Most composers would have responded to a commission from the famous flutist with a conventional concerto, but Corigliano had other ideas. He wanted to exploit Galway's virtuosity and pied-piper appeal in a special way, and Hamelin's fabled rodent exterminator provided him with the perfect musical image. Not only does the flutist's lilting song vanquish an army of swarming rats, graphically described by terrifying squeaks from the high woodwinds and strings, but its seductive power quite literally lures all the youngsters out of town—in a joyous mixed-media finale, children playing toy instruments emerge from the orchestra, follow the soloist down the aisle, and march out of the hall. Galway reports that the audience goes wild every time he performs the piece—"one of the best flute concertos of the century" is his flat-out judgment.

Ten years ago, such blatant theatricalism couched in a highly eclectic, accessible idiom was sneered at in some quarters; that's an attitude that has always puzzled Corigliano.

"I never understood why composers actually wanted to hide in proud, lofty isolation from the public," he says. "People would sometimes ask me why I was so concerned with communicating. Well, if that's really a problem for them, they must think that Mozart was the greatest panderer of all. Read his letters—he was obsessed with reaching his audience. Besides, it took me over a year to write the *Pied Piper Fantasy*. Is that an easy sellout? Thank God it's a healthier, more receptive climate today. There's room for all kinds of music now—for mine as well as everything from Elliott Carter and Milton Babbitt to John Adams and Philip Glass."

Another sign of how much times have changed is Corigliano's latest and most ambitious work, the Symphony No. 1, generated by the composer's feelings of loss, anger, and frustration in the wake of the AIDS epidemic. First performed and recorded a year and a half ago by the Chicago symphony under Daniel Barenboim, the Symphony has already had a profound effect on the music world. Immediately after the premiere, orchestras from Honolulu to Madrid began lining up to program the piece—it has even been choreographed by the Milwaukee Ballet. New York will hear the symphony not only on January 9, 10, 11, and 14, played by the New York Philharmonic, but once

Photograph by Winnie Klotz.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WITH HIS FATHER AT THE AGE OF THREE.

again on April 3, when Barenboim and the Chicago symphony visit Carnegie Hall.

SYMPHONY NO. 1 MAY BE A PLAIN TITLE for a work so loaded with extramusical significance, but Corigliano feels that any sort of catchy descriptive subtitle would cheapen its emotional significance. He also feels, and most critics seem to agree, that the score can stand on its own as a satisfying musical statement. Even so, the content reveals a great deal about Corigliano, his musical goals, and his singular work processes. "A few years ago," he writes in the liner notes to the Erato recording, "I was extremely moved when I first saw 'The Quilt,' an ambitious interweaving of several thousand fabric panels, each memorializing a person who had died of AIDS, and, most importantly, each designed and constructed by his or her loved ones. This made me want to memorialize in music those I have lost, and reflect on those I am losing. I decided to relate the first three movements of the Symphony to three lifelong musician-friends. In the third movement, still other friends are recalled in a quilt-like interweaving of motivic melodies."

THE BIG SCORE

"I COULD ALMOST HEAR, 'PUCCINI DOESN'T BOTHER US; WHY IS CORIGLIANO BOTHERING US?' "

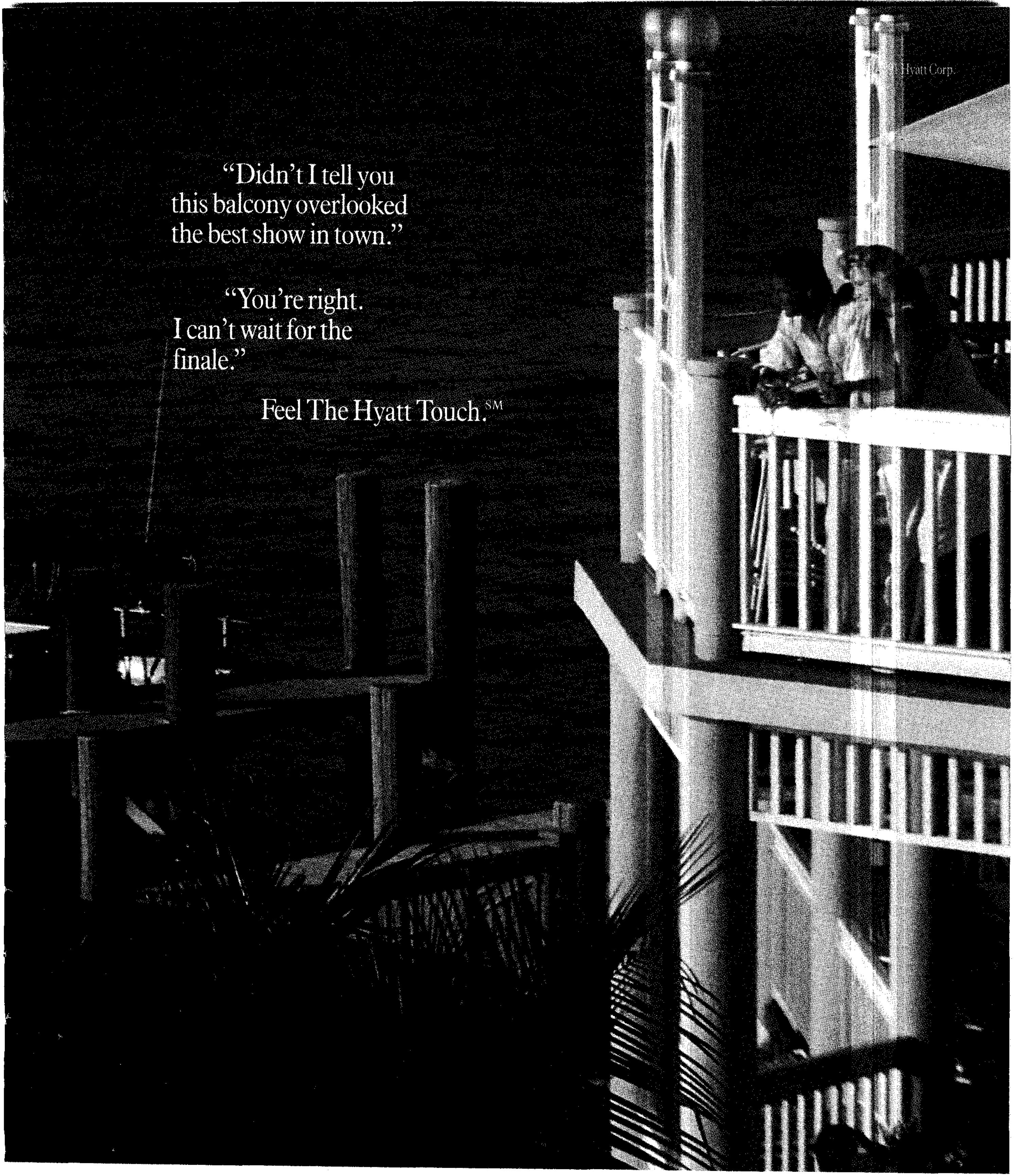
Corigliano approaches a delicate subject and achieves moving, sometimes even harrowing, results in fascinating ways. The first movement alternates between moods of rage and bittersweet nostalgia, a tribute to the late concert pianist Sheldon Shkolnik, recalled by the faraway sounds of an offstage piano playing a fragment of one of Shkolnik's favorite encore pieces, a tango by Isaac Albéniz. The next movement is a coruscating tarantella—a wild Italian dance once believed to cure madness, and in this case a bitterly ironic memory piece for a much-loved music executive, fabled for his wit and intelligence, who became insane as a result of AIDS dementia. The third movement, "Giulio's Song," is based on improvisations by an amateur cellist with Corigliano at the piano, taped during their college days. Numerous interwoven melodies by solo instruments eulogize other friends. They remain anonymous for the audience, but their names are printed in the score as epitaphic indications to remind the conductor and orchestral players of musicians who were once treasured colleagues. The symphony ends as an expanded brass section, partially encircling the orchestra, conjures up a wash of sonic waves that convey an image of peace and timelessness.

Corigliano's Symphony is quite unlike any other ever written, because of both its programmatic content and its unusual formal conception and development. But then, nearly every piece in the composer's catalogue is unique in one way or another—each is a response to a very specific set of circumstances. Each sets out to solve a particular structural problem, and each inhabits its own carefully described emotional world. Corigliano's three woodwind concertos—for flute, oboe, and clarinet—personalize the essential physical and expressive characteristics of the instruments, and stretch their capacities to the limit. *Fantasia on an Ostinato* for piano marries minimalism to a theme from Beethoven's Seventh Symphony, transforming both with predictably jolting results. *Fern Hill* is a serene choral contemplation of Dylan Thomas's poetic memories of his youth spent in rural Wales. *Three Hallucinations,* from Corigliano's film score for Ken Russell's *Altered States,* traffics in microtones, surrealistic timbres, and extended instrumental techniques to underscore the movie's aura of tension and disorientation.

Since he has never allied himself with any compositional coterie or narrowly defined contemporary style, Corigliano starts work on a new score as an adventure into the unknown, so writing music is often a terrifying occupation for him. He works slowly, usually racked with self-doubts, insecurities, and an amazing variety of ills. Although now radiating health and looking a good fifteen years younger than his age, Corigliano was once dubbed Calamity John by his friends, and the nickname stuck. During the rocky twelve-year genesis of *The Ghosts of Versailles,* he fell prey to everything from a spastic colon to uric poisoning and lockjaw. "To this very day," he says, "my mother asks me why I put myself through it all, although somehow I doubt I'd be any less hyper if I were an accountant."

"Actually, Johnny's father would have been much happier if his son had been a successful insurance salesman," says Bella Tillis, Corigliano's music teacher at Midwood High School. The composer grew up in Brooklyn, living with his mother, who taught piano at home. On weekends, he would travel into Manhattan to be with his father, John Corigliano Sr., a member of the New York Philharmonic's violin section since 1935 and the orchestra's concertmaster from 1943 to 1966. His parents separated soon after their son's birth, and young John spent his childhood shunting back and forth between them, seeking approval and encouragement for his own musical aspirations. Little was forthcoming, especially from his father, whose attitude, Tillis recalls, tended to be downright destructive.

"Corigliano senior knew the boy had talent, but he also saw how badly orchestras and musicians treated contemporary composers, and he resisted the idea of his own son becoming one. After all, he was the first in his family to achieve a well-paid, highly respected professional position in America. At the very least, he would have preferred



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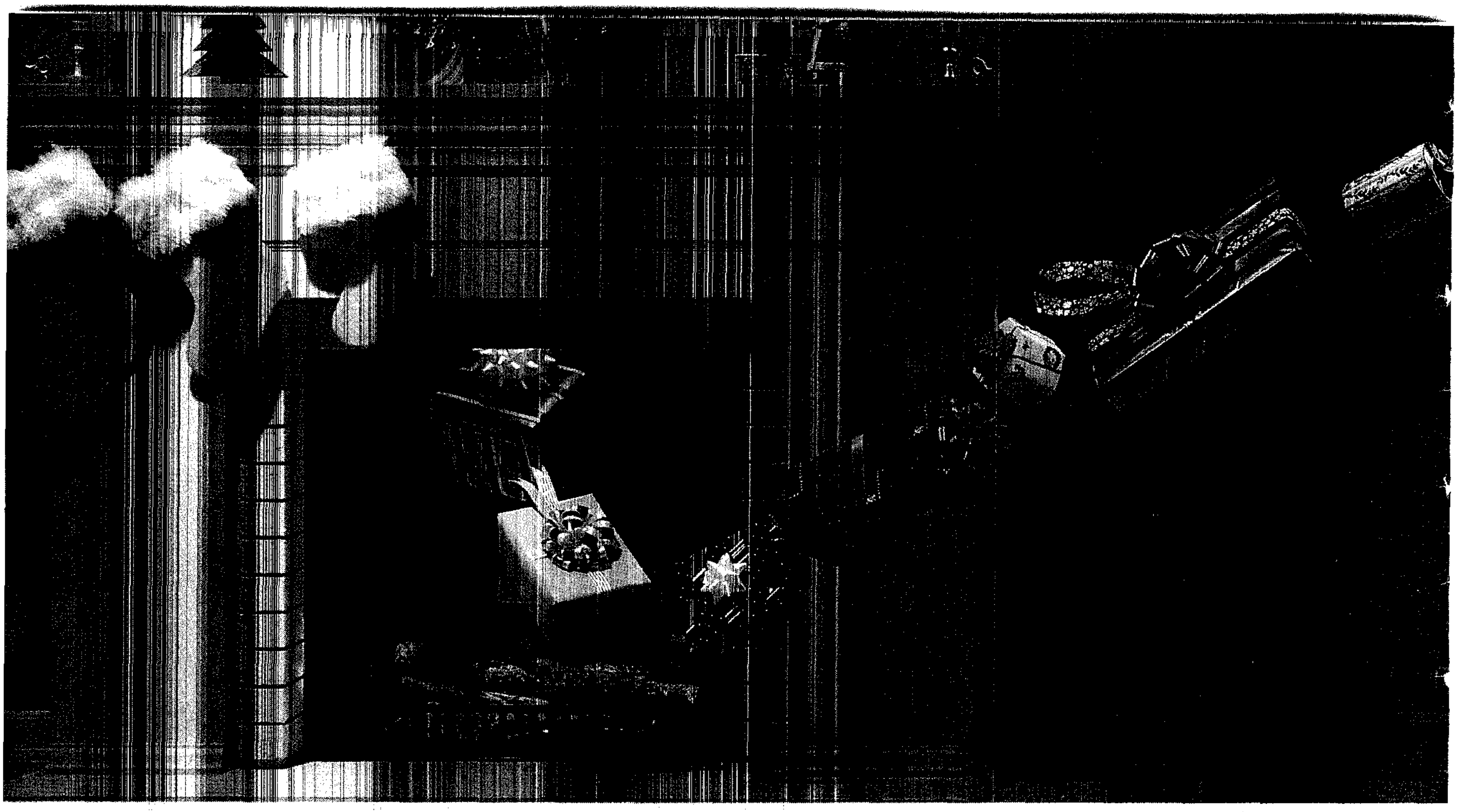


NOTHING ATTRACTS LIKE THE IMP

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOCHI

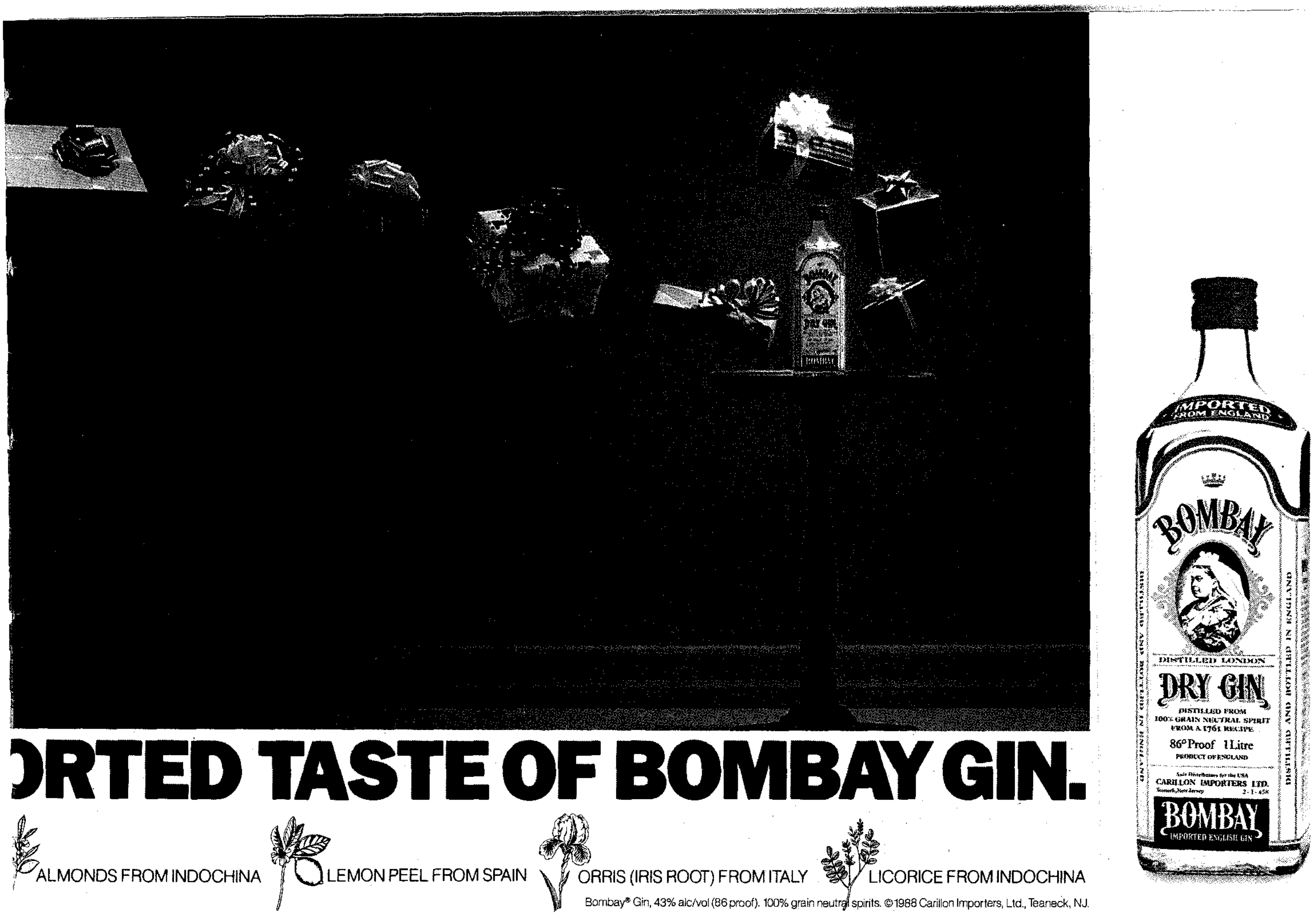
Johnny to be like him, an instrumentalist. And in a sense he was right, because the boy had an incredible instrumental gift. I started him out on the clarinet when he was just a kid—I could see right away he was itching to get his hands on it—and he taught himself to play everything in the book. He even started composing on his own—with the enthusiasm of an amateur, but always with extraordinary discipline and sense of form. That's a quality I think he retains today."

Although Corigliano pursued a formal music education at Columbia and took lessons at the Manhattan School of Music—to the continued disapproval of his father, who threatened to withhold financial support—he still gives the impression he must have as a child, that of the precocious autodidact. Actual lessons in composition were few, but Corigliano considers the ones he got from the late Vittorio Giannini crucial, mainly from a psychological point of view. Hoping to gain paternal approval at last, he embarked on his first large-scale piece, a violin sonata for his father. "As usual, I had absolutely no confidence," Corigliano says, "and Giannini noticed this. So what he decided to do was to be totally encouraging and uncritical—I don't think it had anything to do with the music I was writing, but it had very much to do with his sight of me. After all, a teacher is basically a person who helps someone get to where they want to go. For me, at that time, my goal was to write a 26-minute piece of music for the first time in my life. So Giannini didn't pick at this note or that modulation. He gave me the most loving sort of encouragement, and I walked away with the feeling that I could do it. To me, that's a great teacher."

CORIGLIANO FINISHED HIS SONATA IN 1962 and gave it to his father, who threw the score into a drawer. "He said he saw music all the time and didn't want to see any more on his time off," says the son, and the memory obviously still hurts. Two years later, the piece won the Spoleto Festival Chamber Music Competition, unanimously selected from more than 100 entries. By now, the elder Corigliano's colleagues in the Philharmonic were well aware of their concertmaster's attitude toward his talented son, and, according to Bella Tillis, they finally became impatient and shamed him into learning the piece. He did, eventually recorded it for Composers Recordings, Inc., and even began taking pride in his son's other compositions. He was playing the sonata when he suffered a fatal cerebral hemorrhage in 1975.

Father and son had become reconciled years earlier, and Corigliano says he long ago lost the compulsive urge to take the "Jr." off his name. In fact, the second movement of the 1977 Clarinet Concerto, titled *Elegy*, contains a long dialogue between the soloist and concertmaster that is clearly intended as a loving tribute. That score could also be called a concerto for clarinet and the New York Philharmonic. Corigliano wrote the work specifically for Stanley Drucker—the orchestra's principal clarinetist, who once gave the young composer lessons—but he also wanted to include challenging parts for all the musicians he had grown up with and whose playing had been in his ears since childhood.

Corigliano has taught a two-semester course in composition at Lehman College for the past fifteen years, and he also gives private lessons to students from Juilliard. He teaches because he enjoys it, although he is now one of the country's few composers in the classical field who can actually make a reasonable living off their music. "My first question to a new pupil," he says, "is, Are you rich? If so, we haven't any problems. Otherwise, I tell them to consider composing as a giant hobby—it's not really a profession. Young composers can get their grants, commissions, and colony residencies, but the real truth is finding a way to achieve day-to-day survival. I did it any way I could. In the seventies, I ran a music festival in Corfu; I started a rental service that supplied incidental music for theater productions; I



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worked for a while as a producer for Columbia Records; I've been a music director at WBAI; I worked with Bernstein for thirteen years on his television concerts for young people. I've had tons of jobs."

More than most composers, though, Corigliano has always needed time to work out his ideas, because his music is not wedded to a particular style that gives him predetermined ground rules to follow. "If you work in a specific style," he says—"twelve-tone, minimalist, whatever—a lot of decisions are already made for you about the structure or content of a piece. If you begin by thinking, Why am I writing this piece, what is it all about, then you're starting a lot earlier on in the game in terms of making important decisions that will lead up to choosing the techniques you want to use. That's why half of the composition process for me is working out the architecture, providing myself with a set of limits, making diagrams, writing things out, drawing pictures—anything that will give me a clear overall picture. When I can see that, I decide on the techniques that, I hope, will best express what I want to communicate. That can take a long time, and it's very scary, especially if you have a commission deadline. I suppose if my music has any stylistic consistency at all, it's due to my taste and curiosity."

AT HIS COUNTRY HOME IN PUTNAM COUNTY.

ONCE IN A WHILE, THE DECISION TO write a particular kind of piece, as well as its form, will strike Corigliano very suddenly. The new Symphony happened that way, and the immediate inspiration came about three years ago. At the time, Corigliano was in Chicago, serving as the orchestra's composer in residence, when his pianist friend Sheldon Shkolnik, who also lived in the city, was diagnosed with AIDS. "I had never thought about writing a symphony before," Corigliano says, "but then I knew I had to. And the schizophrenic part was writing it in New York at my country place"—in Putnam County—"while Shelly was recovering from his first bout with pneumo-

Photograph by James Hamilton.

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cystis. He was on AZT, feeling good, and we were having great evenings over the phone, laughing together, having a wonderful time. And yet here I was writing a memorial for him.

"It was terrible to write, but it was terrible to live through, too, to watch a lifelong friend dying before your eyes. He knew I was writing a big piece, but I never told him it was about AIDS, or about his part in it. I never could tell anyone, for that matter. Shelly was an Orthodox Jew, and he was ashamed to discuss his disease with family and friends. But toward the end, when the Symphony was finished, he was very sick, and I had to ask his permission about the dedication. Suddenly, he accepted everything and was very proud. He came to all the rehearsals and made a lot of useful comments—he had often played concertos with the orchestra, and all the musicians really loved him. He died soon after the premiere.

"Since you ask, no, I don't think of myself as a Gay Composer, whatever that may be—how do you write a gay string quartet? But in writing a piece of this sort, which is a political statement as well as an artistic one, a gay sensibility is bound to be more affected by the subject and respond with a special degree of intensity. Everyone knows someone who has died of AIDS, but gays may know over 100. When the CD of the symphony was released, I went through my Rolodex to make out a mailing list and found myself saying, 'No, I can't send one to him, he's dead; so's he; so's he'—one after another. That's frightening. And that, I think, is the sense of the piece: the terrible loss."

THE BIG PROJECT THAT HAS OCCUPIED Corigliano since 1979 is his first—and, he swears, last—opera, *The Ghosts of Versailles*. Originally scheduled to celebrate the Metropolitan Opera's centennial in 1983, the work was commissioned for $150,000, a sum that the composer reckons he has earned over the past twelve years at the rate of maybe half a cent per hour. The postponements and delays are partly explained as a combination of Corigliano's slow work habits and the lumbering mechanics of the Met, a monster arts institution geared to performing the accepted masterpieces of dead geniuses rather than the new works of living composers. The whole story of backstage intrigues and squabbles might fill a small book, but for now William M. Hoffman, the librettist, diplomatically confines himself to a brief précis of the piece and his collaboration with Corigliano.

"It was James Levine who first suggested that John write an opera for the Met, and John wanted me to do the text," he says. "We both became interested in exploring Beaumarchais's third Figaro play—*La Mère Coupable*—because we wanted to do an opera buffa, and the Beaumarchais seemed like a promising subject. After all, we would be working in the bastion of tradition, and it seemed natural to link our opera in some way with the Figaro operas by Rossini and Mozart, which contain characters that Met audiences would immediately recognize. But Levine had doubts that opera buffa would work in a big house like the Met, so John said he would write a grand opera buffa. Now, mind you, at the time neither John nor I had the slightest idea what 'grand opera buffa' meant, nor had we even read the Beaumarchais play. But much to our surprise, delight, and horror, the Met agreed to the whole idea.

"After reading Beaumarchais, I realized that it wouldn't work. There are some wonderful things in the play, but it's a melodrama, not a comedy—and a bad one at that, a sobby, sappy story about infidelity. The Countess has a son by Cherubino, the Count has his own illegitimate daughter, and the two children fall in love. At best, we could use that only as a subplot anyway, because John wanted to write in a variety of musical styles, and a period drama set in the eighteenth century would pretty much lock him into a neoclassical idiom. So my job was to find a structure that would allow him maximum stylistic flexibility.

"It seemed to me that there were really only two kinds of situations that would allow a composer to write any kind of music he wanted: dreams—or fantasies—and ghosts. I kept thinking about that while researching the background of the play, and after a while I found myself falling in love with Beaumarchais and Marie Antoinette. He struck me as a kind of French Ben Franklin who had to deal with a very different kind of popular revolution than ours, and she emerged as a woman who had pretty much been lynched by history—most people wrongly think of Marie Antoinette as an Imelda Marcos who said, 'Let them eat cake.'

"So I decided to make them the major figures, to bring them onstage as ghosts whose lives had been destroyed by revolution. Beaumarchais has fallen in love with her—my poetic invention, of course—and he writes an opera for her about the further adventures of Figaro and the Almaviva family. The audience should respond to the piece as a love story, but if you look a little deeper, there's a philosophical overlay: For everything we do there is a price, and it's impossible to redo history—nor can we afford the ideology of permanent revolution anymore."

Such an intriguing combination of foolery, philosophy, and romance with the past would seem perfect for Corigliano's eclectic muse. Whether it turns out to be a worthy sequel to Mozart, Rossini, and all the other immortals who are heard daily at the Met—well, we'll see. Although the Met is putting all of its considerable facilities behind the piece, the company has hardly gone out of its way to promote it. One highly placed Met official, who prefers not to be identified, explains the company's general attitude: Give it our best shot, try to make a big splash on opening night, and then get back to *Traviata* as quickly as possible.

CORIGLIANO SEEMS RESIGNED AND tries to forget that the Met appeared to treat him as something of a pest during the opera's long gestation period. "At first, I took the fact that I was being ignored very personally," he says, "but I learned that everyone feels that way at the Met. They just hadn't gotten around to me yet; they weren't ready. Now they are, and I think things will be fine. Besides, this Met management had never dealt with a composer or a librettist before. I could almost hear them saying it: Puccini doesn't bother us, Verdi doesn't bother us—why is Corigliano bothering us? Jimmy could always tell the orchestra and singers that this is how Wagner wanted it, and Wagner wasn't around to object. Now he'll say that this is how Corigliano wants it, but suddenly there'll be this small voice from the auditorium saying: 'No, Jimmy, it's twice as slow.' I've never worked with someone who hasn't collaborated on a new opera with a living composer before, but at least this is his company, he is in charge, and he is committed to conducting my opera. That gives me a certain security."

Corigliano also feels secure that he has written exactly the sort of opera he wanted to write. "I'm not really an opera person, and a lot of the form's conventions are problematic for me," he confesses. "Unless I can see great performers onstage—singers like Vickers or Scotto or Stratas, with fire coming out of their voices—I just can't relate to the work, especially to the realistic Verdi-Puccini repertory. When a character sings 'Pass the salt' or someone stuffs somebody into a bag—well, I just start giggling. I can relate to operatic fantasy, though, and Bill has given me just the libretto I needed, one that exists in an atmosphere of flux, smoke, and haze, where I can focus a musical telescope on the world of the past whenever I want and write buffo arias, romantic duets, big ensembles.

"It's an odd thing. Years ago, when I knew I was going to be a composer, I swore never to teach, write a symphony, or write an opera—the three things that I've done and am doing right now that are most important to me."

The doorbell rings and a young man with a guitar is at the door, ready for his composition lesson. Corigliano is delighted. After the opera is out of the way, he plans to write a concerto for guitar, an instrument that he admits is totally foreign to him, but he can't wait to explore the possibilities. Teacher and pupil are soon at work, happily learning together. ■

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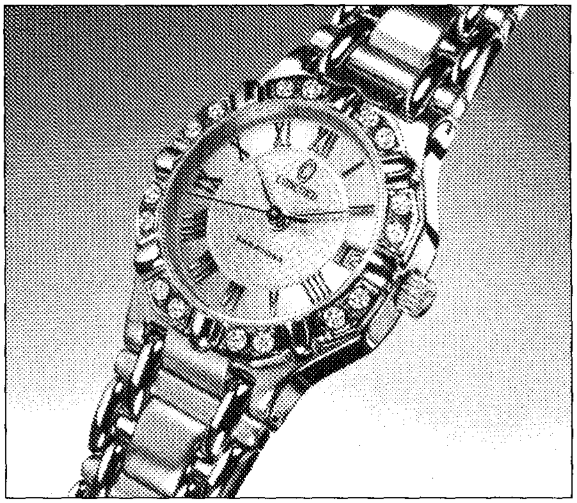

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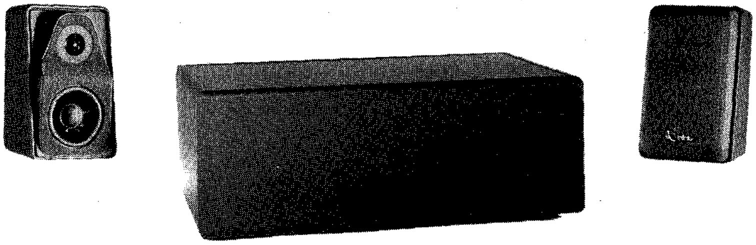

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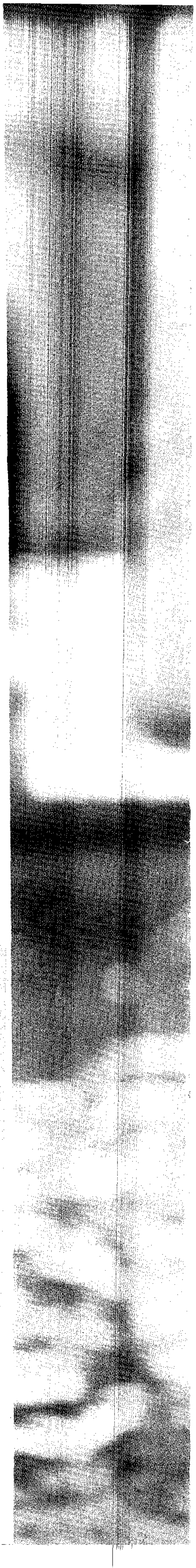
FASHION

RISQUÉ BUSINESS

The evening news is no big secret. In fact, it's transparent—from Chanel's daringly sheer sweep of chiffon to a cocktail confection from Bill Blass, lavished with lace and trimmed with bows. Geoffrey Beene and Donna Karan think simple and sultry; newcomer Stephen DiGeronimo goes beautifully bare. His flirty, off-the-shoulder taffeta pouf is short and sweet, chic . . . and sexy.

BY MARTHA BAKER



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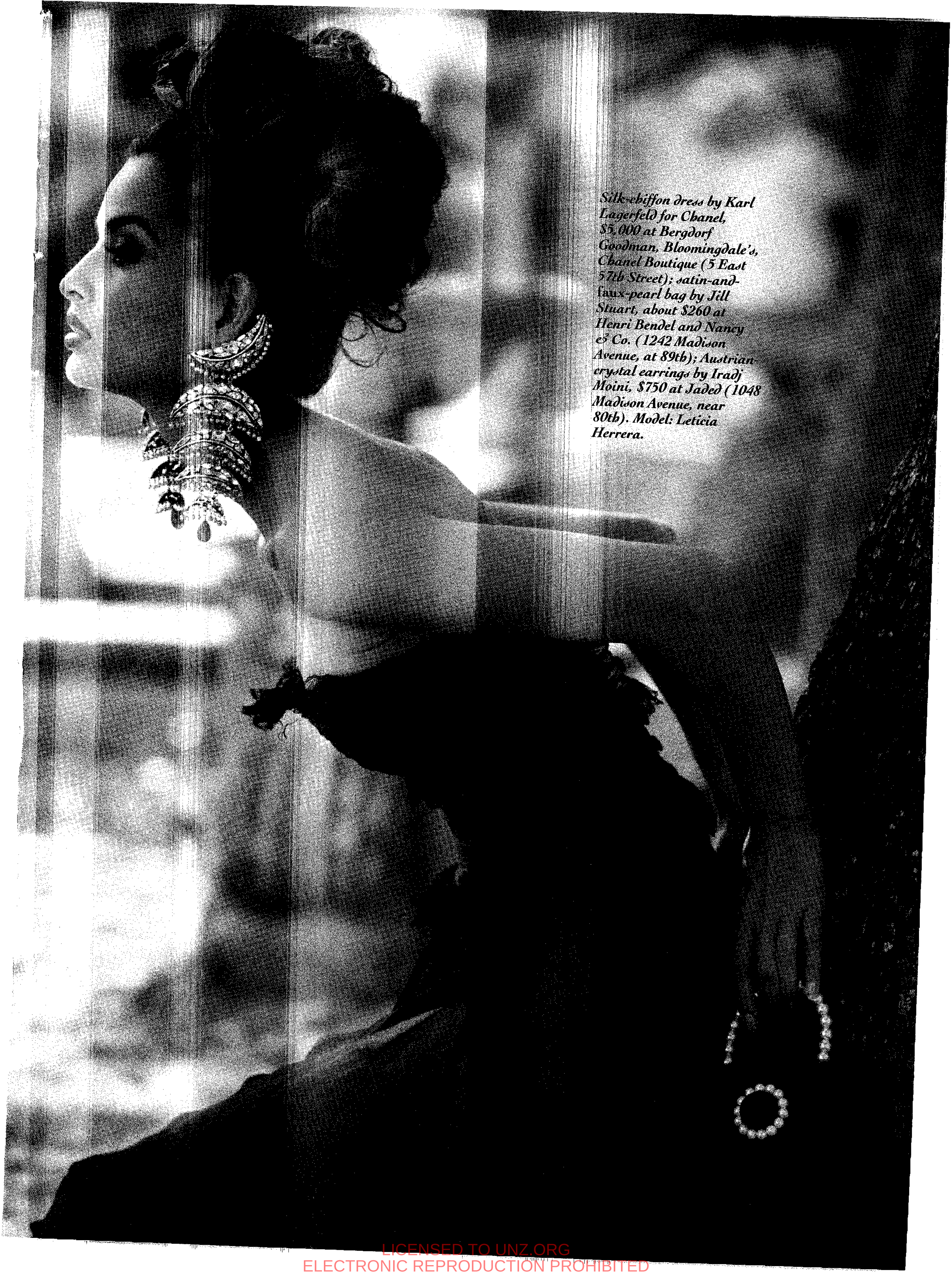
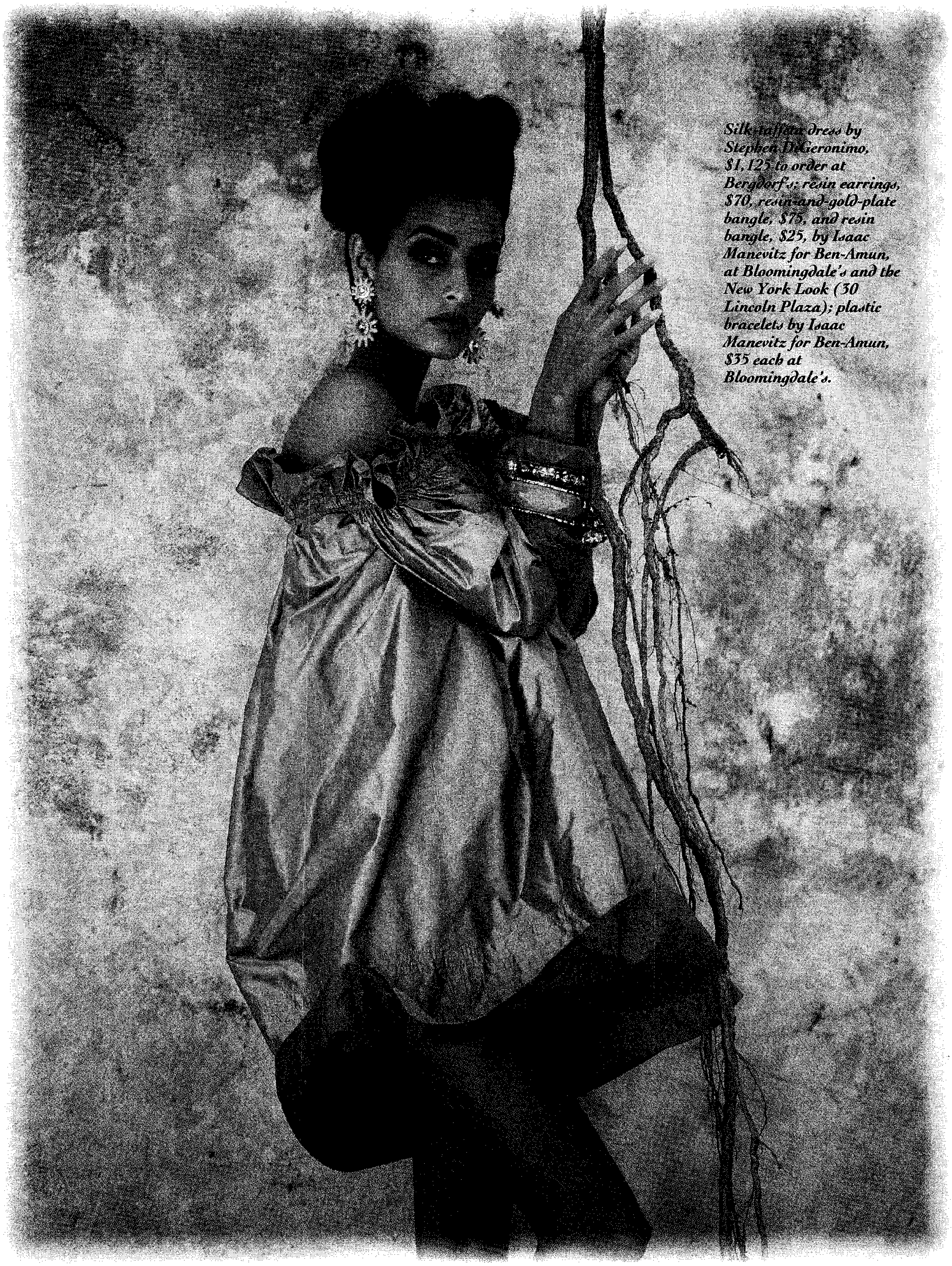
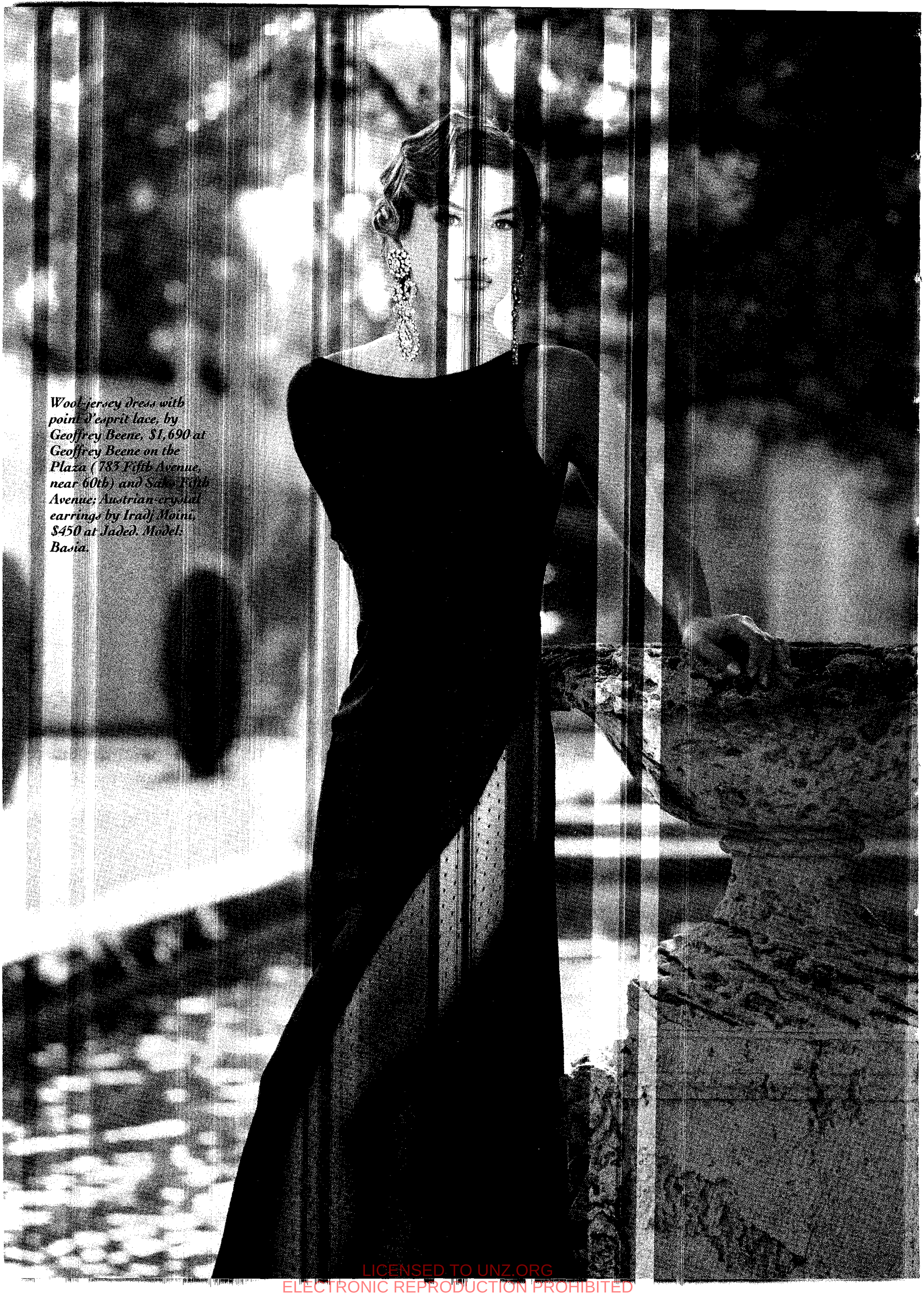


Silk-chiffon dress by Karl Lagerfeld for Chanel, $5,000 at Bergdorf Goodman, Bloomingdale's, Chanel Boutique (5 East 57th Street); satin-and-faux-pearl bag by Jill Stuart, about $260 at Henri Bendel and Nancy & Co. (1242 Madison Avenue, at 89th); Austrian-crystal earrings by Iradj Moini, $750 at Jaded (1048 Madison Avenue, near 80th). Model: Leticia Herrera.



Silk-taffeta dress by Stephen DiGeronimo, $1,125 to order at Bergdorf's; resin earrings, $70, resin-and-gold-plate bangle, $75, and resin bangle, $25, by Isaac Manevitz for Ben-Amun, at Bloomingdale's and the New York Look (30 Lincoln Plaza); plastic bracelets by Isaac Manevitz for Ben-Amun, $35 each at Bloomingdale's.

Woven-cotton dress by Donna Karan, $655 at Bergdorf's. Model: Laila Ifwer.



Wool-jersey dress with point d'esprit lace, by Geoffrey Beene, $1,690 at Geoffrey Beene on the Plaza (783 Fifth Avenue, near 60th) and Saks Fifth Avenue; Austrian-crystal earrings by Iradj Moini, $450 at Jaded. Model: Basia.

Satin-trimmed silk-chiffon strapless dress with jacket of point d'esprit and re-embroidered lace, by Bill Blass, $6,400 at Bergdorf's, Saks, Sara Fredericks (508 Park Avenue, near 59th); glass earrings, $265, and cuff, $575, by Iradj Moini, at Jaded.

Hair: Enzo Laera for Aldo Coppola
Makeup: Tracie Martyn for Pierre Michel
Fashion assistant: Elizabeth Allen

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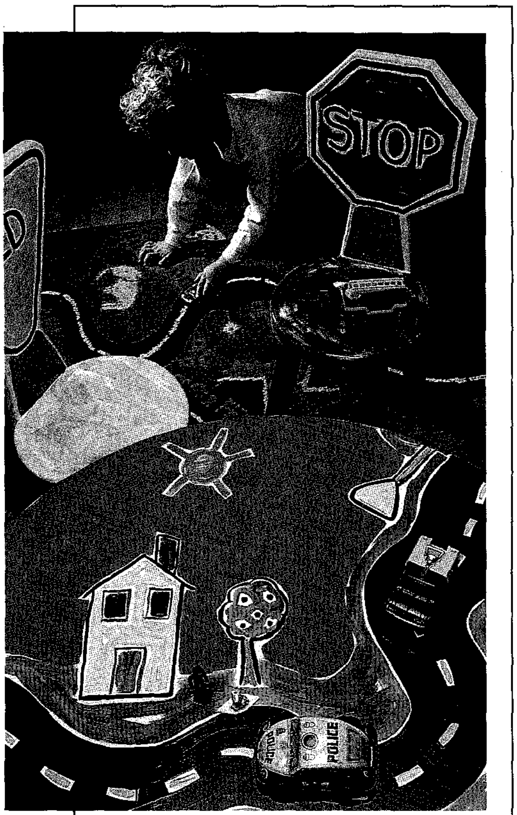
By Corky Pollan



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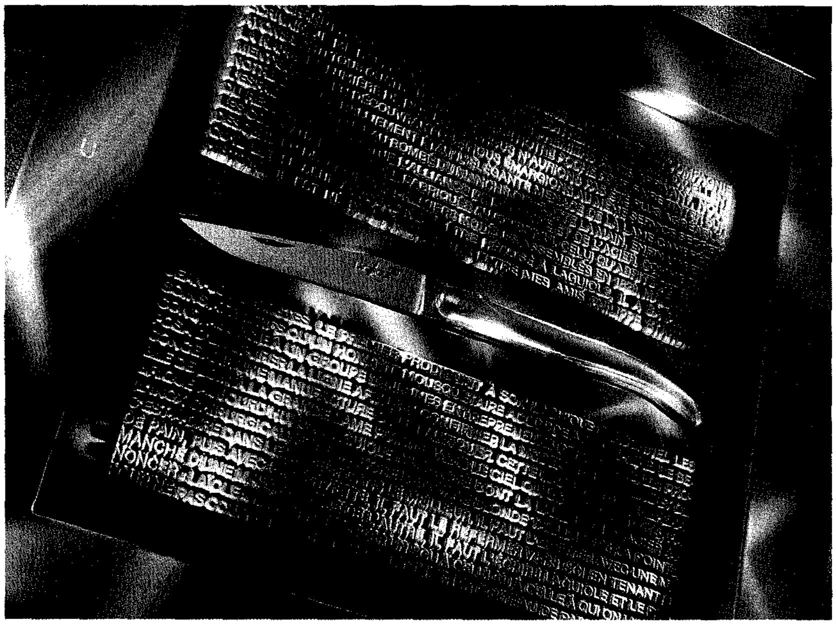


Blade Stunners

Since 1826, the tiny village of Laguiole, in France, has been famous for manufacturing one product—the Laguiole pocketknife. But by the 1980s, this local industry was just about extinct; that is, until three young Frenchmen—in partnership with Philippe Starck—built a new factory in which to continue producing the knives. Not only did the ubiquitous Starck design the factory, he designed two of the knives. Each handsome Laguiole knife is forged by hand and has a blade of surgical-quality steel, solid-brass fittings, and—except for one Starck knife—hand-carved-horn handles. The Laguioles are an elegant French answer to the Swiss Army Knife ($100 to $300).

WORTH & WORTH/*331 Madison Avenue, near 43rd Street/867-6058*

Tome for The Holidays

Hanukkah around the World

The story of Hanukkah is the story of miracles—of Judah Maccabee and a few followers who recaptured the Temple of Jerusalem from powerful rulers, and of a tiny amount of oil that miraculously burned for eight days, instead of one. So it seems fitting that Sara Freedland and Sue Clarke have come up with a magical pop-up book for children. History, songs, games, pop-out Hanukkah *gelt*, a make-it-yourself dreidel, and a paper menorah crowd its richly colored pages ($15.95). Artist C. Brull has created a children's menorah of a more substantial kind—her hand-painted-ceramic version will surely be passed along from generation to generation ($140).

HANUKKAH!/*Viking/Eeyore's Books for Children/2212 Broadway, near 78th Street/362-0634; and 25 East 83rd Street/988-3404*
MENORAH/*In the Spirit Studio/460 East 79th Street/861-5222/By appointment*

Photographs: left, Kari Haavisto; top, Michael Mazzeo; bottom, Mark Weiss.

Crowd Teasers

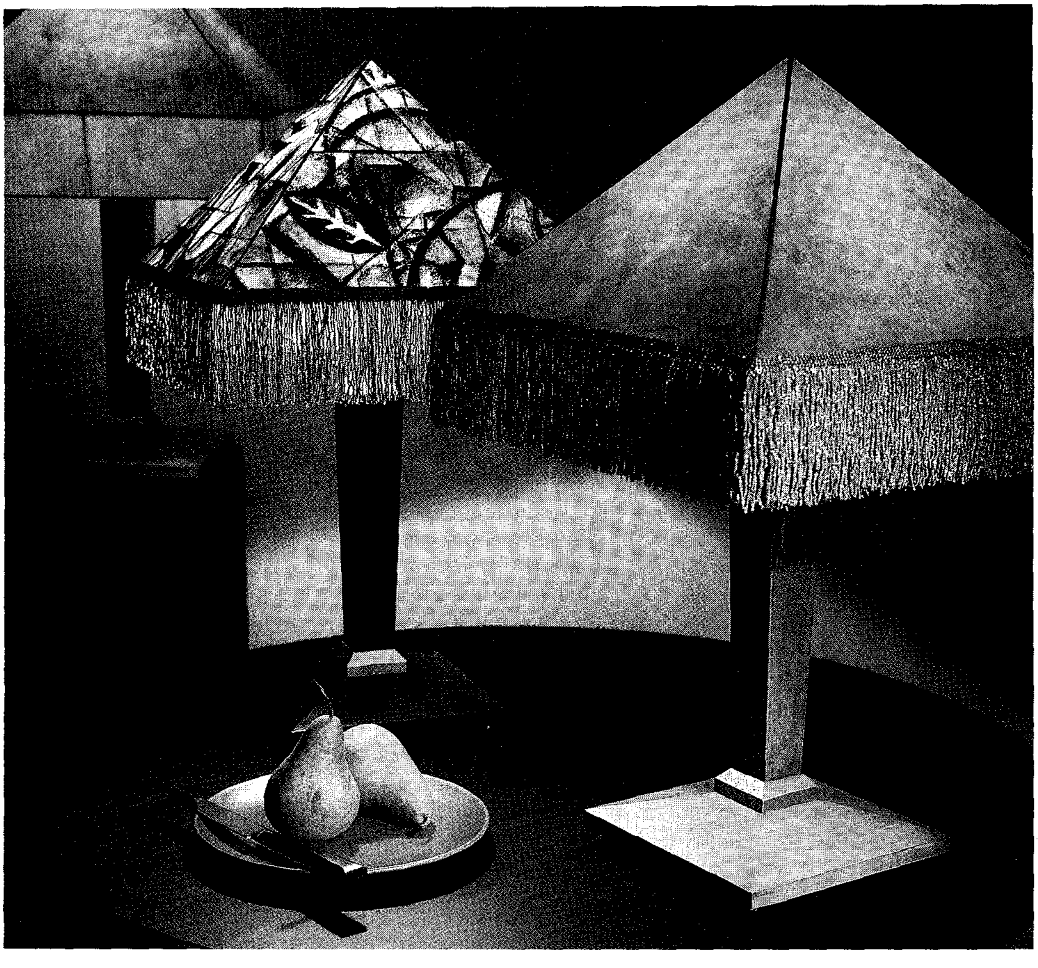
These tiny, intricate mouthfuls are called *bouchées* in France, and they are works of art—far too difficult to fix after work, when suddenly the husband says, "An important client is dropping by for drinks." (To serve a dip would be disaster, and crudités wouldn't be enough). At Petrossian Boutique (where they're called Teasers), one dozen of these lavish appetizers cost $25. We chose our two favorites and recommend them highly: The smoked-salmon beggar's purse is filled with salmon tartare and topped with salmon roe. The napoleons are made of sautéed waffle-potato crisps and filled with smoked-cod roe. Teasers can be ordered with fifteen minutes' notice everyday from 11 A.M. to 9 P.M. Delivery, $10; Manhattan only. **—Barbara Costikyan**

PETROSSIAN BOUTIQUE/*182 West 58th Street/245-2217*

A Light To Remember

Art Donovan's lamps recall the romance of a thirties tropical resort—not surprising when you consider that his works were inspired by a honeymoon trip to Key West and that Donovan is a former designer for Deskey Associates (founded by the man responsible for that Deco delight Radio City Music Hall). Donovan handcrafts the bases of his table lamps from solid maple, makes the shades of flameproof spun filament, then paints them with environmentally safe water-based paints. And sometimes—in the spirit of the thirties—Donovan adds a flirty fringe ($375 to $450).

PORTICO/*379 West Broadway, near Broome Street/941-7800*
RADIO HULA/*169 Mercer Street/226-4467*



Photographs: top, Les Jörgensen; bottom, Peter Ardito.

Movies/John Powers

FALLOW FIELDS

". . .*At Play in the Fields of the Lord* is 'prestige' cinema; *My Girl*'s Howard Zieff finds the sweetness in Macaulay Culkin. . ."

PETER MATTHIESSEN'S NOVEL **At Play in the Fields of the Lord** came out in 1965 and bounced around Hollywood for the next 25 years, engendering countless scripts, tantalizing stars—John Huston, Marlon Brando, and Paul Newman all wanted to film it—and spooking studio bosses who thought making a movie about the Amazon altogether too risky. But once Beverly Hills began giving fund-raisers to help save the rain forest, it was inevitable that Matthiessen's tale of missionaries and mercenaries would finally reach the big screen. And so it has, in a stolid adaptation that scrupulously preserves the book's formidable moral intelligence but loses a lot of its adventure-story kick.

GOING NATIVE: *Kathy Bates and Aidan Quinn on the Amazon.*

Playing against his good looks, Aidan Quinn stars as Martin Quarrier, a nerdy North Dakota evangelist who's been sent to the Amazon to work for Leslie Huben (John Lithgow), a self-righteous missionary willing to kill Indians to save their souls. Martin's assigned to convert the Niaruna Indians; yet even as the Quarrier family chugs upriver to its mission, that tribe is being invaded by another sort of savior—Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who parachutes into their village, hoping to somehow protect them from murderous, land-grabbing whites. Greeted as an emissary from the god Kisu, Moon becomes a full-fledged member of the tribe, stripping down to a codpiece, receiving elaborate body tattoos, and adopting the Niarunas' traditional *Meet the Beatles*–style haircut.

Full of psychological twists and grand social themes, Matthiessen's novel sounds ideal for Hector Babenco, the Argentine-born director who brought an edgy, surreal poetry to his best movie, *Pixote,* a savage story about Rio's street kids, the *abandonados.* But success seems to have dulled Babenco, whose last outing, *Ironweed,* was a nearly unwatchable glumfest. While *At Play in the Fields of the Lord* is far livelier—never have missionaries seemed so interesting—it still lacks his earlier fire. It's a brainy but sometimes uninvolving piece of "prestige cinema"—finely crafted, socially conscious, eyes fixed on the Oscar.

Evidently hoping to pump this movie up to the epic proportions its three-hour running time might lead audiences to expect, Babenco lays on the Amazonian scenery (which is admittedly breathtaking) and loses his story in tediously "authentic" re-creations of tribal life. (In a classic Hollywood move, the production scoured Brazil to find honest-to-God Indians to play the Niaruna, then hired someone to invent a language for them to speak.) Still, Babenco's poetic touch hasn't wholly deserted him, and the movie boasts a couple of spectacular set pieces, in particular the amazing sequence in which the supposedly Christianized Indians mourn the death of Martin's son Billy. Stomping and dancing, hunkering and gyrating, keening and shrieking, they indulge the full pagan glory of their grief while the horrified missionaries shrink into their hut for some more bickering.

At Play in the Fields of the Lord is the second film in the past few weeks to bring a bracing dash of realism to stories about the culture clash between missionaries and Indians; like Bruce Beresford's *Black Robe,* it underscores what was silly and bogus in *Dances With Wolves*'s depiction of beaming redskins and demonic palefaces. Unfolding with sneaky complexity, Babenco's film teases out the comedy in Leslie's rivalry with the local Catholic priest ("the opposition," he calls him) and gradually explodes our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. Just as the white-bread Martin comes to doubt his mission (he denies God and starts identifying with the Indians), so the half-Indian Moon discovers that he's not really at home among the Niaruna. Nor, for that matter, does Berenger feel at home as Lewis Moon. Glowering manfully in the forlorn hope of making himself charismatic, he has the hangdog aura you'd expect of a man who's been dipped in QT and forced to shamble around the jungle with his fanny exposed.

Babenco has earned a reputation for being good with actors—he guided William Hurt to an Academy Award in *Kiss of the Spider Woman*—and he wins Daryl Hannah's best performance in years as Leslie's open-minded and emotionally hungry wife, Andy. (Hannah hasn't been so well cast since she wore tail fins in *Splash.*) But Babenco also urges Lithgow to treat Leslie as a standard-issue strident missionary (he's perfect—he's awful) and does far worse by Kathy Bates, who turns Martin's wife, Hazel, into a painfully inept cartoon of anal-retentive Christianity; as if reprising her role in *Misery,* she lurches from solicitous grins to loony asperity without ever seeming human.

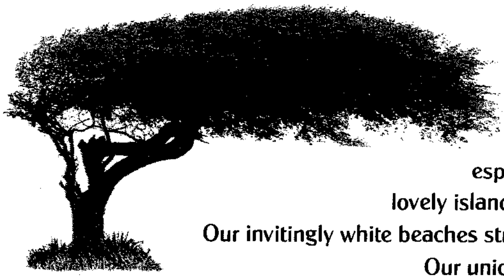
When they first meet in a bar, Moon asks Martin, "Did you earn your faith, or are you just stuffed with it like a big turkey?" It's a shrewd question, one we expect the movie to answer. The most passionate actor of his generation, Aidan Quinn is ready to try. He gives an engrossing, superbly tormented performance—his choked line readings recall the best of Montgomery Clift—and we're ready to follow him as he works through Martin's wrenching spiritual transformation. But this movie doesn't have enough room for such revelations, and in the end Martin becomes just one more symbolic figure caught in a pattern whose irony couldn't be crueler. Whatever their intentions, all the characters wind up destroying what they care about most—their children, the tribes they're trying to save, the ideals of Jesus Christ, their cherished sense of themselves.

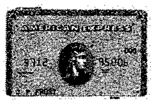
If the movie has a mouthpiece, it's Leslie's rival, Father Xantes, a worldly-wise Brazilian priest who's long abandoned the idea of saving Indian souls with Christianity. "There are many ways of killing people," he says at one point, and though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, *At Play in the Fields of the Lord* fully justifies the good father's words. It shows the tragedy lurking in modernity's fascination with "primitive" cultures we need only touch to destroy.

WHEN I FIRST HEARD ABOUT **My Girl**, I EXpected a fatuous comedy featuring wiseass children and the title song perking relentlessly in the background. In fact, Howard Zieff's movie is a sensitive story about a girl learning to live with death—the sort of picture whose press material includes testimonials from psychiatrists exclaiming that it would be wonderful for the whole family to see it. (It would be wonderful for Columbia Pictures, anyway.)

Vada Sultenfuss (Anna Chlumsky) is a saucy, confused eleven-year-old girl who lives in a small Pennsylvania town with her mortician father, Harry (Dan Aykroyd), a grumpy couch potato since the death of his wife. Unnerved by the cadavers brought into their home and forever blaming herself for her mother's death, Vada feels really comfortable only with her shy pal Thomas J. (*Home Alone* star Macaulay Culkin), with whom she rides bikes, plays cards, and shares her first kiss. I seldom enjoy watching child actors, for I usually sense a spoiled, camera-addicted teenager waiting to emerge like the ghost of Mickey Rooney. But Zieff finds the sweetness in Culkin and the chipmunk-cheeked Chlumsky; their scenes together have a lovely, grave intimacy that most adult actors would be too selfish to achieve. This only makes it all the more shocking when, in the movie's most talked-about twist, Thomas J. is stung to death by bees. People are already debating whether kids will be permanently scarred by the idea of Culkin's dying, or whether an entire generation will grow up haunted by buzzing. Me, I think kids are tougher than parents fear and will certainly survive it. But I also think that many parents will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. I sniffled some and I resented it. Bring back the bees.

My Girl celebrates life's healing power, and while Vada learns to confront death, her father is reborn, falling in love with the cheery makeup artist (Jamie Lee Curtis) he's hired to beautify corpses. Although Zieff's camera is cruel to both Aykroyd and Curtis—he's got the chin of a bullfrog; she resembles a horse in a hippie wig—their unexpected homeliness fits the story, and both turn in warmhearted performances. Aykroyd, in particular, is finally shaking off the sketch actor's hollowness that has afflicted his screen acting; watching him here, you think only occasionally of Tom Snyder or Richard Nixon. ■





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Television/John Leonard

TIDINGS OF COMFORT AND JOY

“. . .Patricia Arquette could carry any director to an Emmy; Jessica Tandy competes with snake ladies and trained bears. . .”

FLOWER POWER: *Arquette, Collin Wilcox Paxton, Bridges, and Witherspoon.*

DIANE KEATON HAS DIRECTED FOR TELEVISION before, but nobody ever pays much attention to after-school specials, and the episodes of *Twin Peaks* and *China Beach* she handled for ABC were full of actors who knew what to do because they'd already done it dozens of times. **Wildflower** (Tuesday, December 3, 9 to 11 P.M.; and other dates; Lifetime) is her first non-documentary feature, and if you are worried, so was I—but we're both wrong.

From Sara Flanigan's *Alice,* a novel of 1938 rural Georgia, Keaton has made an affecting movie about neighborhood, innocence, fellowship, and renewal. As adroitly as she handles a large cast of characters of all ages and both sexes, she's equally deft with water, bridges, churches, cornrows, square-dancing, and epilepsy. And in Patricia Arquette as the hard-of-hearing seventeen-year-old “wildflower” Alice, Keaton has an actress who could carry any director to an Emmy or an Oscar. When Arquette memorizes a poem, we're prepared to forgive Joyce Kilmer for having written it. When she listens to crickets for the first time, what I heard was more like Mozart.

Alice, subject to seizures and therefore presumed to be devil-possessed, is locked in a shed by her stepfather (Norman Maxwell), who also beats his wife (Susan Blakely). Meanwhile, down the road, Beau Bridges is feeling so bad about his dead wife that he pays more attention to a bottle than he does to his children, William McNamara and Reese Witherspoon, who remove Alice from her confinement and take her into the great world of rivers and books (and pills and hearing aids). Inevitably, Blakely will assert herself, Bridges will reaffirm his family values, Arquette will discover sex, and McNamara, with sister Witherspoon's clever help, will come at last to his senses, admitting to himself that he feels about Arquette the way I feel about Arquette.

In fact, *Wildflower* is about coming to one's senses, about water and light and music and literature and love. Janusz Kaminski's camera makes itself at home among emotions. And if Alice locked in a shed, in Georgia in 1938, seems to you implausibly Carson McCullers Gothic, what about Linda Marrero, chained to a radiator in New York in 1991?

THE REST OF THE WEEK IS EQUALLY HEARTWARMING. If I were a humbug, I'd sum it up as *Charles Bronson Gives Birth to a Basketball, and a Santa Claus, on Prime-Time Children's Television.*

There is, for instance, Jessica Tandy in **The Story Lady** (Monday, December 9; 9 to 11 P.M.; NBC), playing a widow so impatient with such traditional senior-citizen time wasters as quilt-making and lectures on “Colostomy: A Blessing in Disguise” that she buys her own slot on public-access television. Competing with snake ladies, trained bears, and “America's only gay aerobics show,” Tandy reads *Thumbelina* and other Kid Lit classics.

Quick as a wink, “The Story Lady” is so popular—with everybody who's young at heart but especially among prep-school children whose working mothers have left them to wander all alone in the afternoon like Palestinian refugees in their huge Park Avenue apartments—that Stephanie Zimbalist's ad agency gets excited. For the greater glory of the Sandbox Toy Company, “The Story Lady” will be repackaged in prime time as “Granny Goodheart,” in a white wig and a hoopskirt, with disastrous consequences on Christmas Eve.

Bob Zeschin wrote, and Larry Elikann directed, this above-average fluff. Never mind that some mothers might actually *want* to work, like the widow Tandy herself, and that many *have* to. To abet Tandy and Zimbalist, Richard Masur, Ed Begley Jr., Charles Durning, and Tandy Cronyn show up and show off. And there are some zippy lines. About her ex-husband, a “venture capitalist,” Zimbalist explains, “He said he had to have his own space. Now he's got California.”

IN **Yes, Virginia, There Is a Santa Claus** (Sunday, December 8; 9 to 11 P.M.; ABC), Charles Bronson plays Frank P. Church, the newspaperman who wrote the famous 1897 editorial. Ed Asner plays Lou Grant, except he calls himself Edward P. Mitchell, publisher of the New York *Sun.* Colleen Winton plays Andrea, the *Sun's* society reporter, who follows Bronson around to bars, where he drinks too much, and to a grave, where he's still sufficiently manly not to weep.

What this movie's telling us is that Church, some sort of Tammany-bashing radical and champion of the workingman, needed eight-year-old Virginia's letter to reacquaint him, after the death of his wife and child, with “faith, fancy, poetry, love," "the supernal beauty and glory beyond." If you believe this, you'll also believe that the *Sun* editorial is as inspirational as, say, Schiller's "Ode to Joy," with the mood music by Beethoven. Anyway, Church trades in his bottle—and, presumably, the Revolution—for Santa.

JERICHO (KRIS KRISTOFFERSON) HAS retired from the U.S. cavalry to be a rancher in **Miracle in the Wilderness** (Monday, December 9, 8 to 10 P.M.; and other dates; TNT). It's not his fault that he killed the only son of the Blackfeet chief Many Horses (Sheldon Peters Wolfchild) four years ago in a tussle over pelts. But Many Horses doesn't see it that way. His Blackfeet kidnap Jericho, his wife, Dora (Kim Cattrall), and their baby son on Christmas Eve in the middle of a Canadian cold front. There's lots of weather in *Miracle,* based on a novel by Paul Gallico, and even more symbolism. It's television's first Deep Ecology Christian Western.

What happens in the mountains, in the snow, is that a doe gives birth out of season, which reminds Dora of the Nativity. So Dora at the campfire tells the story, and Jericho revises in translation, and even though the Blackfeet have a laugh at the expense of poor Joseph, before long Many Horses, image-prone anyway, sees winter-solstice symbolism in his own dreamy head—eagles instead of angels, a Sun Dance Festival instead of Bethlehem, Three Wise Chiefs, a riderless white horse, Jesus as a Medicine Man, and so on. If this sounds like Joseph Campbell on snowshoes in buffalo skins, well, it works better than it ought to, though the shooting star and the sixties "peace" sign are, even for Ted Turner, excessive touches. 'Tis the season to be shameless.

YOU THOUGHT I FORGOT ABOUT THE BASKETball. Not to worry. It appears in **One Special Victory** (Sunday, December 8; 9 to 11 P.M.; NBC). John Larroquette, on sabbatical from *Night Court,* stars as a real-estate broker playing fast and loose with his listings and his marriage. For reasons we won't go into here, he's sentenced to 50 hours of community service as the basketball coach of a team of what the press release calls "developmentally disabled adults." I'm not sure even this phrase won't be offensive to someone, and I'm entirely in favor of letting people to whom life has been unfair describe themselves however they want to, but we do seem to have reached a point in the annals of tortured euphemism where the mentally or physically or emotionally retarded end up being called "the differently speeded," and we sound like idiots.

Anyway, Larroquette's team—and you will like each of them—teaches him at a Special Olympics basketball game that winning, of course, isn't everything: There is also Mexican food. ▬

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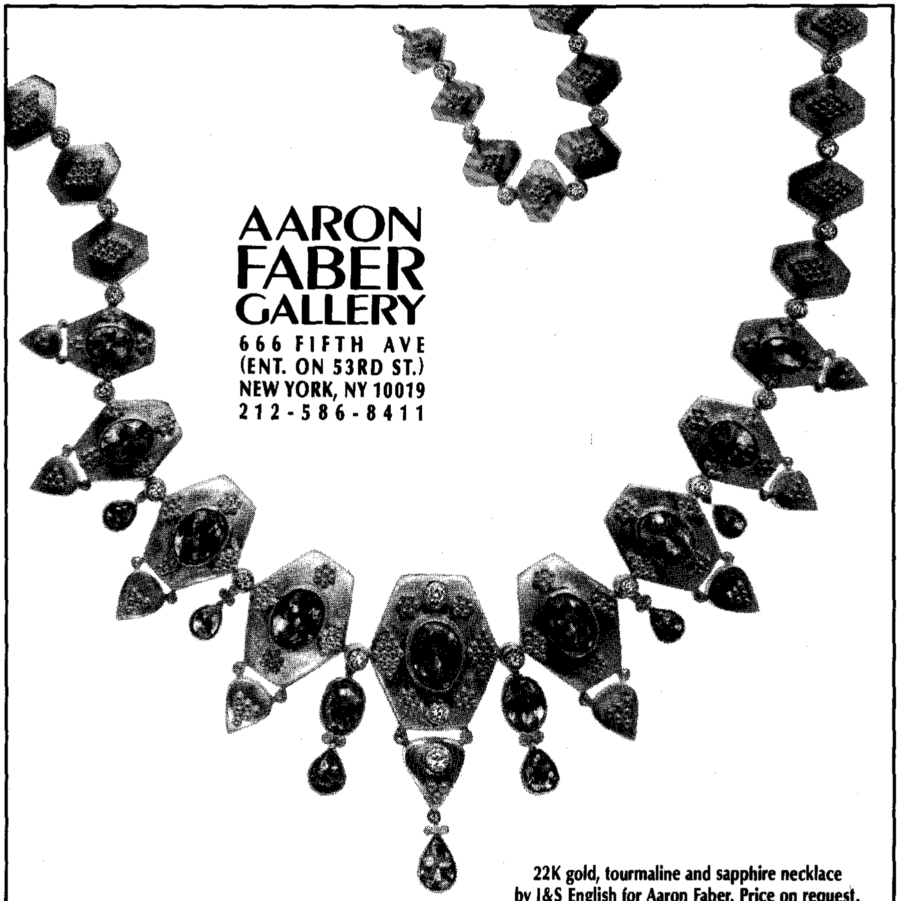
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Art/Kay Larson

NATIVE SON

"...The Metropolitan's 'American Painter' amounts to a rediscovery. The real Stuart Davis emerges, probably for the first time..."

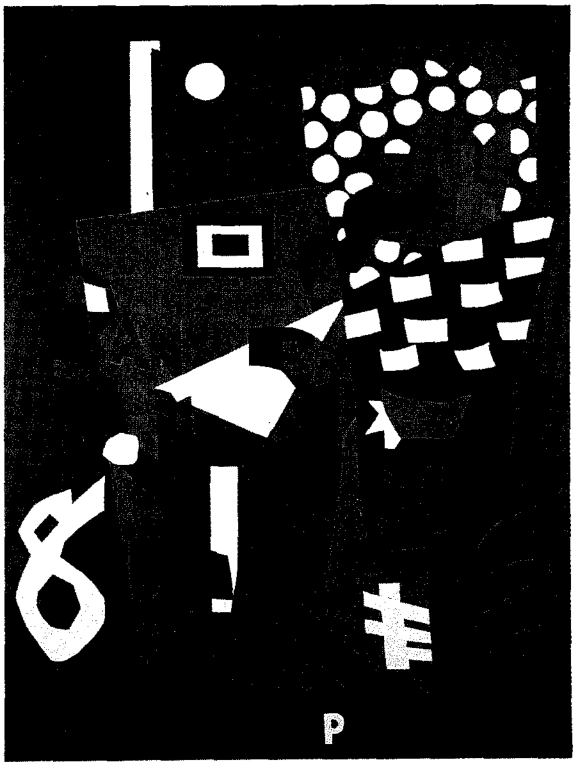
THE PROBLEM WITH BEING SINGULAR IS THAT nobody has anything to compare you to. Thus the long isolation of Stuart Davis, who was known throughout his 52-year career (1912–1964) mainly as a hybrid of the Ashcan and the Armory, and as an interpreter of Cubism in a local idiom.

He was all that, and yet he was also himself, which proved to be the hardest part to comprehend. He most resembles George Gershwin, another genius who understood the insouciance of American populist art (jazz) and who admired its incorruptible nativeness. Like Gershwin, Davis knew that America had redefined the social basis of "high" art, which now came from what the European aristocracy would call the underclasses. Davis realized before anyone else that advertising and packaging were as vital to the new visual culture as jazz was to sound. In music and in art, the New World looked like nothing that anyone could quite place.

The Metropolitan's massive **"Stuart Davis, American Painter"** amounts to a rediscovery. The real Davis emerges, probably for the first time. He is a superb artist, a cut above nearly every American of his generation. He is also thoroughly idiosyncratic. Like Gershwin, he will always stand alone, though this show will certainly have added to his admirers.

The exhibition is the product of recent Davis scholarship, and was organized by the Metropolitan's associate curator Lowery Stokes Sims, joined by Hunter professor William C. Agee—who is preparing a catalogue raisonné—and half a dozen other scholars. The show circles chronologically in a giant horseshoe through almost the entire lower floor of the Wallace galleries. The first half is crucial, and so absorbing that by the time you turn the last curve, your patience starts to run out just when it's about to be most rewarded. The last half is where Davis finally begins to put it all together.

But the show proves he was gifted from the beginning. His Ashcan School paintings, done in his early twenties, are sophisticated realism with an unusually deft control of color. After he saw European art in the Armory show in 1913, he spent several years trying on fashionable new coats: Matisse, the Fauves, Van Gogh, Picasso and Braque, Cézanne, and perhaps Munch. Even so, there is always an unusual spark of comprehension. His Van Gogh–style portraits and landscapes are slavish imitations, but extraordinarily good ones. He misread Cubism, but so did everyone else. An anticipation of greatness appears in a landscape he did during a summer in Santa Fe in 1923. Though he was frustrated, and impatient with the terrain, he whipped off a cartoonishly simple view of the desert that effortlessly outclasses most of the other New Mexico modernists.



GREEN GIANT: Rapt at Rappaport's, *1952.*

With Cubism, Davis realized that Picasso's application of newspaper headlines to canvas had a meaning in America that it didn't have in Europe. Davis was a smoker, and he admired the bright wrappers of his cigarettes. Packaging, he sensed, was an avenue to the future. Though it took him a while to put this insight into practice, he eventually linked words, signs, jazz, advertising, consumerism, the American road, and the romantic primitivism of Gloucester harbor into a synthesis that compares favorably to Miró. (Being a true American positivist, however, he adamantly resisted psychology and Surrealism.)

Once he figured out Cubism in his famous "Egg Beater" series, of 1927–1928, Davis had the vehicle. He seems to have forgotten it almost immediately, though, in Paris street views that are so lightweight they appear to be by another painter, perhaps Dufy. He was a vigorous weed who needed his native soil. Back home, in 1930, he launched himself full tilt into the American scene with a clarity and energy that never diminished.

After 1930, every image was boiled down to a piece of signography that joined with others in a fast-paced syncopation. Actual signs and words bubble along in this chorus alongside Gloucester fishing boats, houses, telephone wires, all of them reduced to a jangled essence. By the time of *Bass Rocks No. 2* (1939) or *Report from Rockport* (1940), the rhythms were manic and dense, as though Miró, not Mondrian, had begun to boogie-woogie. We now know, thanks to new research, that some of these signs are codes for political events and people, since Davis considered himself a progressive social theorist. But the absence of a psychological undercurrent, which would have been there if Davis really had cared about Surrealism, is striking. In some ways it reduces these paintings to pure (if brilliant) design. In other ways, it clarifies their American character and their deep resistance to European habits of interpretation. The post-pioneer culture that Davis captured was one of process and product; it didn't look back, and it didn't analyze itself.

So the fifties and sixties saw Davis refining further: eliminating references, simplifying color, weeding out shapes. These bright pictures reach an impressive

Photograph from the collection of the Hirshhorn Museum, courtesy of the Metropolitan Museum of Art.

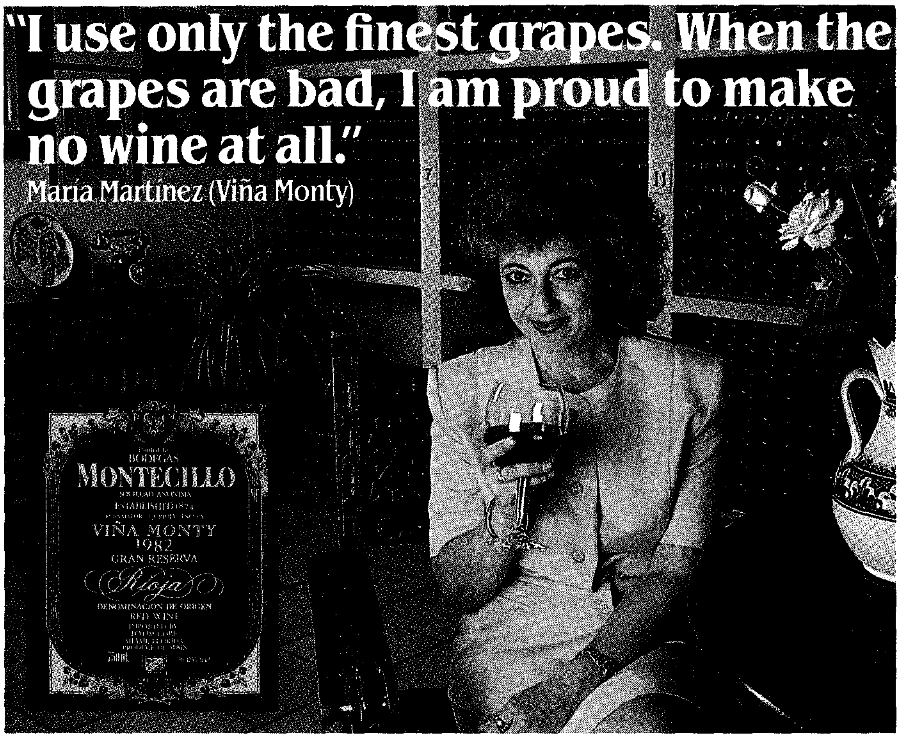
compositional apogee just as they begin to look like very advanced advertising of the sixties supergraphics type. There is a side of Gershwin, too, that, for all his brilliance, is close to program music. I suspect this oxymoronic deep superficiality is an accurate portrait of a populist conservatism in American culture that couldn't and wouldn't submit to elitism of any kind, even an introverted Freudianism. American positivists were determined pragmatists. Davis's art is Cubist positivism.

The very lack of self-reflection that is such a national trait and so noticeable in Davis's work apparently also prevented others from giving him full credit. He was at odds with the social realists of the Depression, he resisted the expressionism in Abstract Expressionism, and he died just as his art might have spoken to the sixties. Since Americans like to think they have invented the world, the Pop artists gave him no credit for being first to articulate the consumerist side of modern culture. Our own era is the first to describe the dominance of signs in the modernist and late-modernist era, and so we are the ones to give Davis his due. (Fifth Avenue at 82nd Street; through February 16, 1992.)

Jeff Koons, THE TRADER TURNED ARTIST, discovered that the surest way to get the media to write about you is to become a media phenomenon. This observation is the only significant content his art possesses. If you want to call it a social critique, be my guest, but it's a critique with only one purpose: to make him famous. In that, he is the leader of his generation.

Koons's recent marriage to an Italian porn star gave him a surefire media-baiting scandal, or so he thought. He would have himself and his wife, Cicciolina, photographed in the midst of sex and (since he doesn't touch his own work) would have the photographs computer-enlarged and printed in colored inks on canvas. If you're into sperm, there is plenty of it at the Sonnabend Gallery. The "paintings" are wallpaper behind a slightly-less-than-life-size plastic model of the two lovers banging away, plus glass casts with more of the same old stuff, and a few grotesquely glossed-up flower bouquets.

But the problem with art that pushes the line of pornography is that the pros do it so much better. Koons is a scrawny little guy. It's pointless to be shocked by sights that are available for a couple of bucks in Times Square. And it's now very easy to write off Koons as an artist. I have to pay attention to media events, but you don't have to frequent them. Take a tip from the Bret Easton Ellis controversy, and don't bother. (420 West Broadway; December 21.) ■



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#8 IN A SERIES *James J. Reardon, M.D.*

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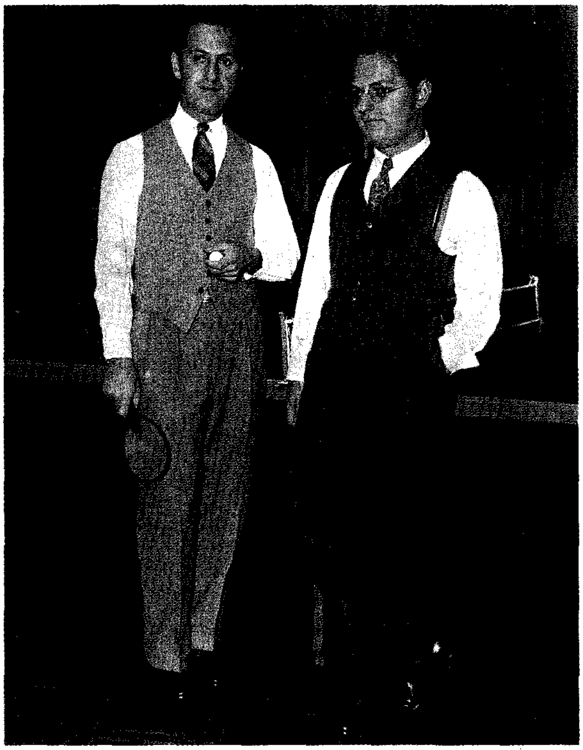
". . .*Fascinating Rhythm* is pitched to readers on all levels of musical literacy. In *Happy Endings,* tone is at odds with content. . ."



HERE TO STAY: *George and Ira Gershwin.*

Fascinating Rhythm: The Collaboration of George and Ira Gershwin, *by Deena Rosenberg. Dutton; 516 pages; $29.95.*

FROM THEIR FIRST JOINT EFFORT, A SYNCOpated, tail-swishing ragtime tune, to their last, the gentle "Love Is Here to Stay," George and Ira Gershwin created many of the greatest works of the great period of American songwriting, as well as a first-rate native opera. Deena Rosenberg's book is partly a biography but also a study of the Gershwins' techniques and an analysis of their lyrics and music. While Rosenberg can sometimes be a bit professorial (the song from which she draws her title, she says, "refers, however humorously, to the remorseless pace of a heterogeneous metropolis"), she has assembled a lot of interesting material and brought to her criticism a sympathetic understanding of how songs work, explained in a way that is pitched to readers on all levels of musical literacy.

George Gershwin's music, most openly in "Rhapsody in Blue," reproduced what came to be known, in the popular cliché, as "the symphony of the city"; as Edmund Wilson put it, it was a combination of "Schoenberg, the taxi brakes and the synagogue." Along with intellectual influences and incidental sounds, there were not only traditional Jewish strains but the music of another minority. George quoted black melodies in his work—"Hang On to Me," a song written for the Astaires, for instance, contains a phrase from "St. Louis Blues." He was also able to fuse the yearning, as well as the jubilant, strains of both groups into something vital and new: The friend for whom he first played "Summertime" said that he sang it in his "wailing-wall voice."

Ira the bookworm was the perfect foil to his sensualist brother, writing lyrics that at first showed, in their sophistication, the influence of W. S. Gilbert but soon became assertively American models of efficiency. Fitting defiantly lazy words to George's drawling musical line, he came up with "I'm bidin' my time/ 'Cause that's the kinda guy I'm," and, in *Of Thee I Sing,* produced the perfect campaign song in "Wintergreen for President": "He's the man the people choose;/ Loves the Irish and the Jews." Ira's strength was whimsical, self-deprecating comedy, teasing at emotion, such as the singer's requesting, in the third chorus of "Embraceable You," "Do try not to be so formal, my dear./ Am I not a girl who's normal, my dear?" But if he could write accomplished triple rhymes, he could also forswear rhyme entirely, for the powerhouse declaratives of "I Got Rhythm."

George Gershwin called *Porgy and Bess* "a folk opera," and the brothers called their first number "The Real American Folk Song (Is a Rag)." They were aware that the fresh, punchy tunes they were writing would become their country's musical heritage. To paraphrase Jerome Kern on Irving Berlin, the Gershwins have no place in American music; they *are* American music.

Happy Endings, *by Sally Quinn. Simon & Schuster; 566 pages; $22.*

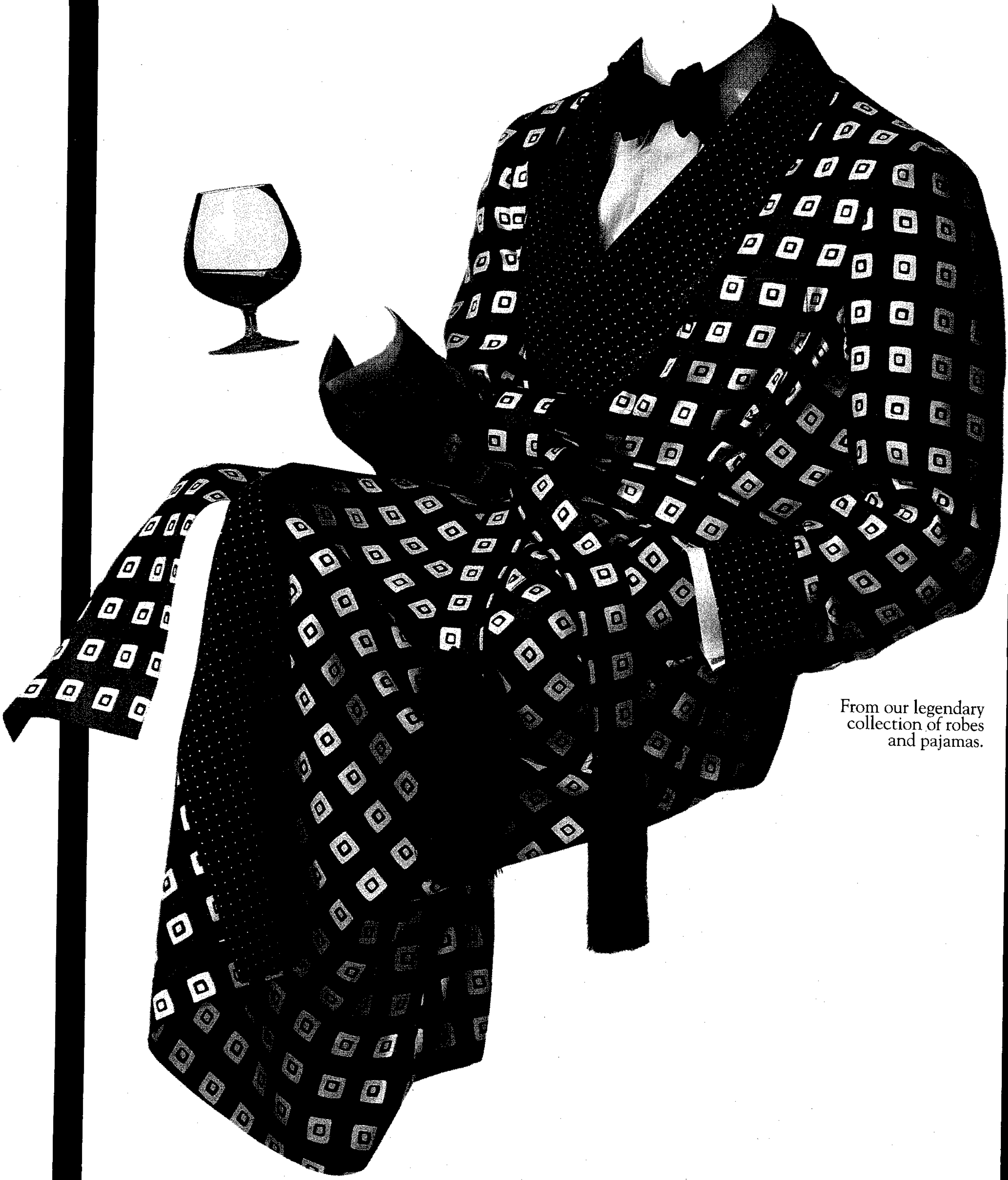
A LOT OF NERVE AND A COMPLETE LACK OF shame may be the first qualities of a good reporter, but they're not the best equipment for a novelist. At least, not if "nerve" means the arrogance with which one foists any old thing off on the public rather than the courage to risk offending them or making a fool of oneself. For many years, Sally Quinn has been known for—indeed, has gloried in—being brash and outrageous. Yet *Happy Endings* is about as tame a work as one could imagine being written about sex and power in Washington today. Indeed, much of it need not be imagined; we've all read it before—not only on the news pages or in other novels but in the lonely-hearts columns.

Happy Endings is a sequel to *Regrets Only,* a work I unaccountably missed; this was not, however, a problem, since the characters recapitulate its plot as often as if they were in a radio serial. Sara ("Sadie") Grey, the wife of President William Rosewell ("Rosey") Grey III, has had an affair with star reporter Desmond Fitzmaurice ("Des") Shaw and has become pregnant. Though she is madly in love with Des, Sadie decides to stay with Rosey, who would be unable to discharge his duties without the help and support of the woman he loves. Meanwhile, Allison ("Sonny") Sterling, another glittering journalist, is also besotted with Des, who has professed love for her, but who she discovers has been slipping around with the First so-called Lady. Wounded, she slinks away.

As *Happy Endings* begins, Rosey is assassinated and dies reassuring Sadie that he loves her even though he knows their child is not his. Sadie feels rather bad for a while but on her next vacation perks up a bit ("The black dress she had chosen was subdued but sexy. It was a way to say she was still mourning but ready to go on living. . . . She hadn't had sex for over six months. . . . This evening . . . she really wanted, she really needed a man"). Fortunately, as happens so often in Quinn's novel, her want and need is fulfilled, in

Photograph by the Granger Collection.

The Sulka Robe.



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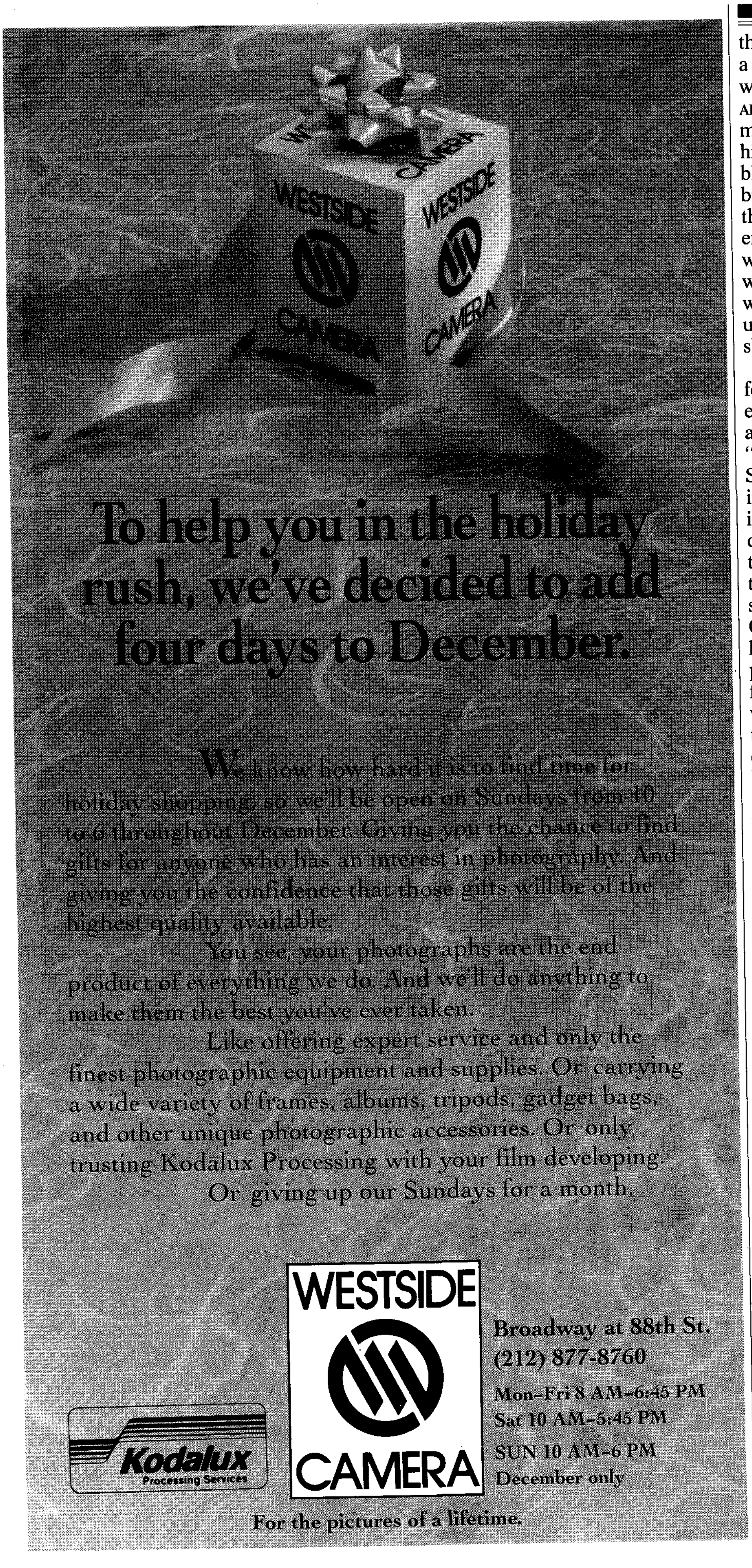
LONDON **S** NEW YORK **U** PARIS **L** BEVERLY HILLS **K** SAN FRANCISCO **A** CHICAGO the shape of Michael ("Michael") Lanzer, a doctor with "remarkable blue eyes" who has done important research on the AIDS virus. Unfortunately, he is not only married but Jewish, with strict ideas about his cultural heritage ("Only shiksas give blow jobs"). Des and Sonny get married but immediately face terrible problems that drive them to the shoulders, and other parts, of sympathetic seducers. All the wanting and needing leaves little time for work, but Sonny does become involved with an investigation that turns up drug use in the president's Cabinet and a nasty skeleton in his closet.

Quinn's prose is outstanding, not only for its laziness and vulgarity but for its emollience, gliding along on phrases that are the verbal equivalent of skin cream. "All she could think about was Michael. She woke up thinking about him. She lay in her bed on the yacht for hours fantasizing about him. . . . For one thing, she was drawn to him intellectually." The proof of this great intellect? "He was smart, sensitive, so perceptive about her, about who she was." This goo is not all that softens Quinn's treatment of her middle-aged heroines. They may have one momentary panic each over their appearance (Sadie is frightened that she looks old, "and she wasn't even forty-six yet") but have no trouble fascinating handsome, skillful lovers, who repeatedly praise their beauty. Perhaps their success is explained by the fact that they seem to inhabit a world in which the only rivals of women over 40 are other women over 40.

Quinn's coddling of her old girls produces a novel in which tone is constantly at odds with content. She gives us the spectacle of a former First Lady advising the present one to take up a worthy cause, steering her toward AIDS so she can flirt with the blue-eyed genius at a policy meeting ("She sat down in her chair, leaned back, and crossed her legs. Maybe that would throw him off balance") and embarrass him at a medical conference when she learns he's still sleeping with his wife. Such narcissism and hypocrisy ought to be the stuff of satire, but Quinn wants us to sympathize with Sadie's profound love and admire her determination. (There is no denying she is persistent. She even manages to turn up a darling little rabbi, who is so eager to promote intermarriage that he coaches her on the proper foods for a surprise Shabbat dinner—prepared by her Spanish cook—and even produces "some drinkable kosher wine.")

In maintaining no distance from her characters—indeed, no moral perspective of any kind—Quinn forgoes the genuine sense of tragedy we could feel in an atmosphere of greater restraint as well as the enjoyment we could have relishing the adventures of the wicked. A more appropriate title for this novel would have been *Deadly Earnest*.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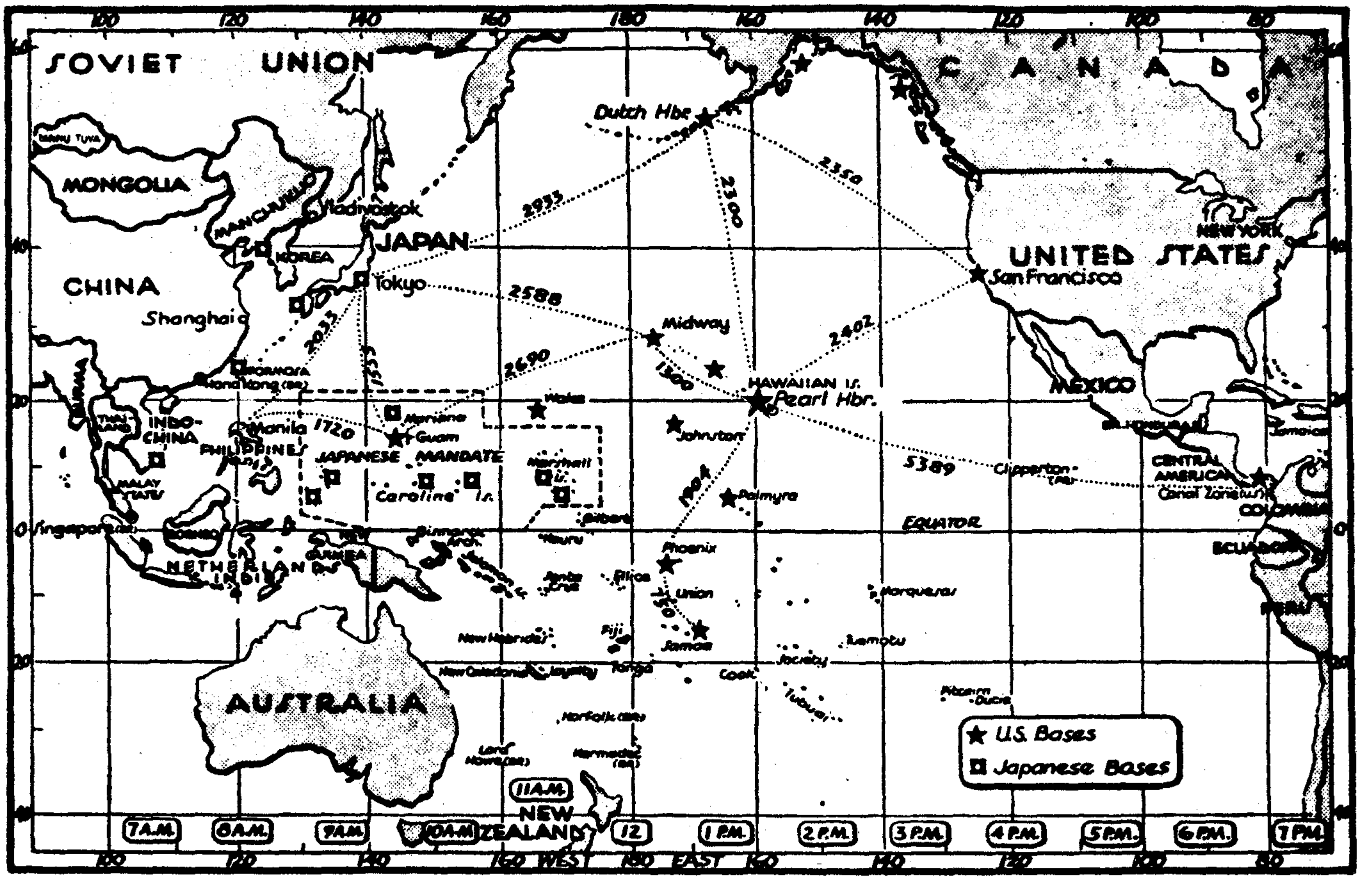
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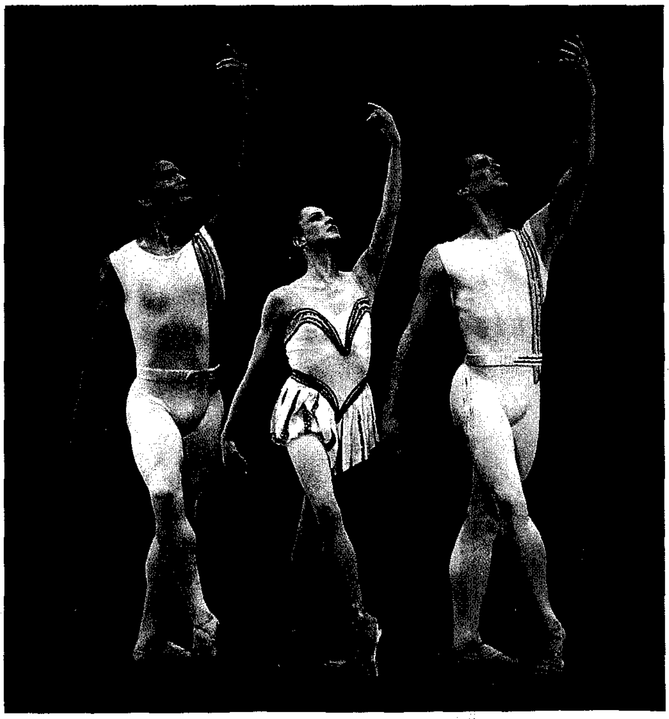
> "...*A Musical Offering* is a big bore, reticent and everywhere mannerly. Vandekeybus gave even inanimate objects a hard time..."

THERE'S A LOT TO BE SAID IN THE WAY OF admiration about **Peter Martins**'s *A Musical Offering,* the ambitious new work to the Bach score with which the New York City Ballet inaugurated its winter season. Yet even as you're itemizing its virtues, your every instinct is crying out that the ballet is a big bore. Martins's craft cannot be faulted, but once again he has substituted technical sophistication fixated on detail for the larger, rawer effects—the dramas of overarching structure and penetrating emotion—that are essential to stage work.

Martins hears the score analytically. This is a worthy gift and one that's reasonable to exercise here, given the intellectual cast of the music. It offers little sensuous blandishment; you reach the place in which it dwells through an understanding of its intricate, exquisitely balanced architecture. The ballet, for four men and four women, dutifully reflects this gently stated, complex organization and meditative mood. It opens and concludes with the octet proposing, mirroring, echoing, and elaborating upon key phrases. The body of the dance presents the personnel in smaller clusters, the composition of the group in each instance beautifully matched with its activity.



TICK-TOCK TACT: *Soto, Watts, and Fischer in* A Musical Offering.

Except for a provocative sequence of mini-duets early on, in which Martins plays his most distorted, forward-looking vocabulary—call it his Michael Torke response—against the serene, traditional music, the choreographer operates predictably. For the most part, the movements he devises for his canonical and fugal explorations, and the performers' manner of execution, are tactful to excess: reticent and subdued in tone, everywhere mannerly. The overrefined result is so homogeneous and unspectacular that as Bach imperturbably winds his way to sublimity, Martins provides an accompaniment of increasing ennui.

Not one of the dancers—Peter Boal, Lindsay Fischer, Judith Fugate, Lourdes Lopez, Kyra Nichols, Jock Soto, Heather Watts, Damian Woetzel—can be faulted, but the choreography (and, I assume, the coaching) renders them anonymous. Martins has deliberately ignored what is specific to each of these artists, repressing their unique physical temperaments to the point where the eight could be exchanged for another equally able cast without the ballet's changing an iota. Moreover, following his customary inclination, Martins keeps the performers in this piece absolutely equal—a grave mistake, since one of the chief ways plotless classical dance achieves drama is through hierarchy.

All in all, the blandness of every aspect of the work indicates that Martins has chosen to do without the equivalent in abstract ballet of the compelling narrative and the characters that propel a story ballet. I can't think why; he's being too rarefied for his own good.

As do many ballets by Jerome Robbins, *A Musical Offering* keeps citing celebrated moments in the company's choreographic history. I caught the linking arms of the quintet from *Serenade,* the mazes of twined bodies from *Concerto Barocco,* and the contending brothers from *Agon*—and I wasn't even trying. This quoting is misguided because it's not an authentic example of drawing on tradition, which all classical work does by definition. It is, instead, simply a glance at past bits of inspired invention, with a knowing wink to an inner circle who will recognize the references, and a way of garnering for the present choreographer a bit of glory by association.

This last complaint may be a mere quibble. The important issues are broader and simpler and can be expressed in terms of the questions that every viewer, from the ingenuous to the experienced, puts to himself, if only unconsciously, after seeing a new ballet. (The answers, of course, are merely mine.) Was I moved or otherwise stimulated by it? No. Was I happy to be watching it? No, though not conspicuously *un*happy until the second time. Do I want to see it again—right now, tomorrow, next spring, next year? No. Regretfully, no.

LURED BY THE LIKES OF GEORGE Balanchine, Margot Fonteyn, and mid-career Martha Graham into the trade of writing about dance, I thought it was going to be—well, like that. Obviously, the definition of art has changed. Within a six-week span, in the line of work, I brought acute attention and a chronic expectation of theatrical pleasure to the BAM Opera House only to encounter, twice, the cooking of eggs in, shall we say, an unconventional manner. First, the German Pina Bausch had her leading man, Jan Minarik, produce a sunny-side-up on a plugged-in clothes iron. This vignette had its charms, which included the chef's sweet seriousness in the face of the absurd and the sense of benefiting from the sort of arcane survival instruction given to Boy and Girl Scouts. Soon after, **Wim Vandekeybus and Ultima Vez,** the much-touted Belgian group, offered scrambled eggs, created on the seat of a chair with a propane mini-tank firing things up beneath. All this peculiar culinary work has me wondering if today's choreog-

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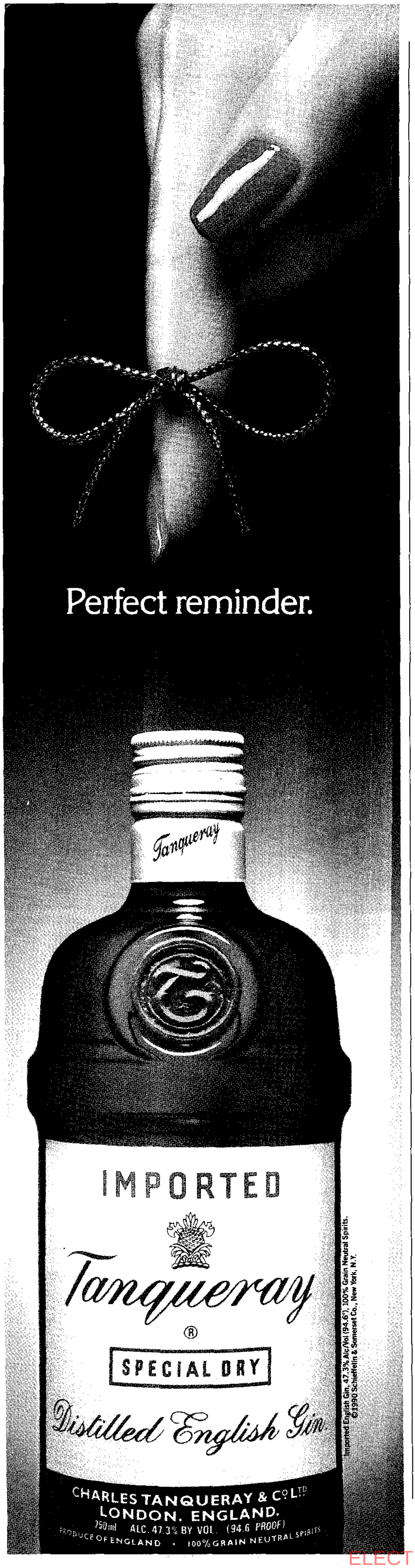
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raphers are cooking eggs or laying them.

Always the Same Lies, the evening-length piece created by Vandekeybus, is heavily dependent on its egg metaphor (fragility, fertility, and so forth) and on everyday doings with surrealist aspirations. Inevitably, it includes Postmodern Babble—that is, talking in more languages than a given audience member is likely to understand. Other obligatory clichés—undressing and audience participation—are efficiently coupled; the doffed garments are flung at the paying public, who, with the docility of the brainwashed, return them upon request.

Wisely, the dance also contains more conventionally dancelike matter. This consists largely of abstract movement sprung from pedestrian action. Most striking, but finally of limited interest, is the high-energy, confrontational work for the men. These are guys who take to gratuitous physical argument with the alacrity of young Capulets and Montagues. They rebound from felled positions, eager to attack again, as if the floor were a trampoline. Each body is as keen-edged and swiftly implemented as a switchblade in the hand of a crazed punk.

With dutiful political correctness, the women are sometimes allowed to echo this abrasive, short-fused physical fury. Elsewhere, they are assigned more traditional female symbolism: Lying in hammocks, their long hair streaming down from the netting, they are luxuriously indolent and receptive sexual objects. (Another reading of the hammocks infantilizes them; they're like fetuses suspended in amniotic fluid.)

The view of contemporary human existence this material proposes does not offer any humane alternatives; either you're so wired that thought and feeling are beyond you or you're passive to the point of severely limited consciousness. Apart from the artiness with which they're conveyed, these reactions seem eminently reasonable in the world Vandekeybus imagines for us, where rage is as unmotivated and all-pervasive as weather. Even inanimate objects have a hard time of it: The eggs that aren't destroyed certainly emerge shell-shocked, while an unassuming chair gets its legs savagely hacked off before it's smashed into kindling.

The piece, whose overall meaning eludes me, is apparently based on a friendship Vandekeybus struck up with one Carlo Wegener, an elderly, half-derelict man attractive for his enduring vitality and boulevardier charm. We get to see a lot of him in film clips, enough to start worrying about his being exploited. His evident cooperation is no excuse; he is old and lonely, and a onetime performer himself.

The best thing in the show is the rich-hued patchwork floorcloth designed by the choreographer (cooking, sewing—what next?). It eventually rises to become an illuminated backcloth—an abstract stained-glass window for a cathedral of the avant-garde.

AS ANY CHOREOGRAPHER WILL CONFIRM, lighting is almost as important to dance as music—often far more so than costuming and décor, though it is essentially intangible. **Jennifer Tipton,** celebrated for her sensitive lighting of dance and drama, recently gave what must be called an illuminating lecture-demonstration of her art as part of an educational cocktail-hour series at the City Center.

With two dancers from Paul Taylor's company moving about the stage to make the light visible, Tipton first spelled out the technical elements of her craft: placement, direction, intensity, tinting, and filtering. Even in describing the prosaic aspect of what she does, though, she entered the territory of the poetic, since dark and light and the subtle calibrations that lie between them inevitably evoke a range of emotional response. Alter brightness, color, angle, and point of origin, and keep shifting your configurations through time—all this is programmed by computer, nowadays—and what you get is not mechanical formula but dawn, romance, terror, desolation, mystery, peace.

You also get abstract sculpture, since, as Tipton pointed out, the lighting design not only plays upon bodies but also shapes the entire volume of space in which those bodies function. "I'm extremely aware," Tipton remarked, "of what the light does in the air." Dance fans familiar with her tour de force effects in Taylor's morbidly erotic *Nightshade* and Twyla Tharp's apocalyptic *In the Upper Room*—works that cannot be imagined without Tipton's evocative charging of the void—can readily confirm this.

Although Tipton's delivery was businesslike (and packed with more technical information than the neophyte could absorb in one sitting), her passion for her medium was nonetheless obvious. Choosing a terse, matter-of-fact style of presentation may even have been a wise defense against the excesses to which her effects carried the imagination. As she made one potent atmosphere succeed another, the verbal response that leapt to *my* mind was Yeats's "All changed, changed utterly:/A terrible beauty is born."

To finish, Tipton took questions from the audience that ranged from the professionally curious to the idly curious. Her reply to "How does one get involved in this sort of thing?" was swift and double-edged: "If you can't do anything else." Then she asked for a moment of silence in tribute to Joseph Papp, during which she flooded the empty stage with a subtle, vibrant radiance that seemed to sum up the infinite, alluring possibilities of theatrical space.

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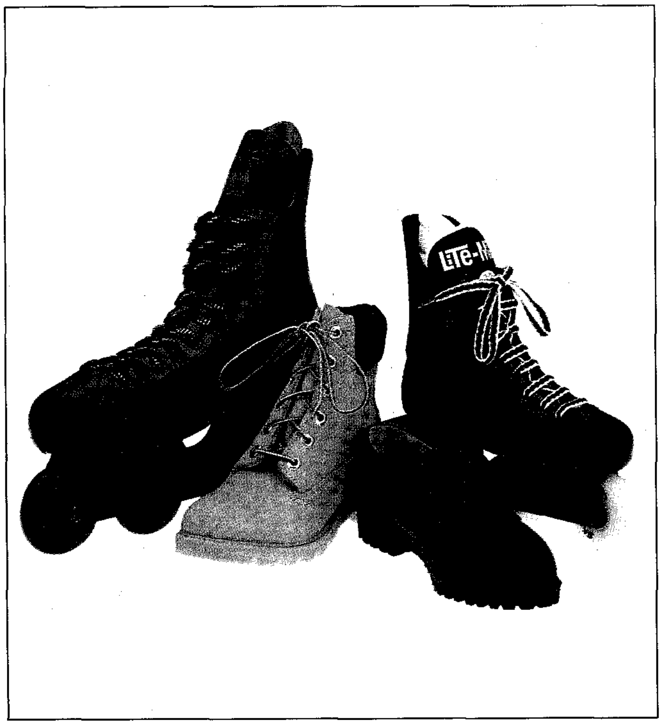

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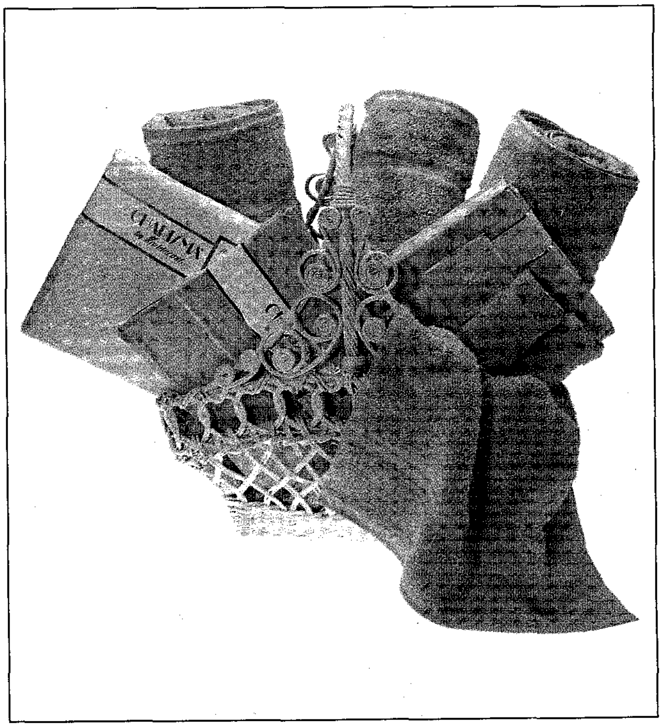

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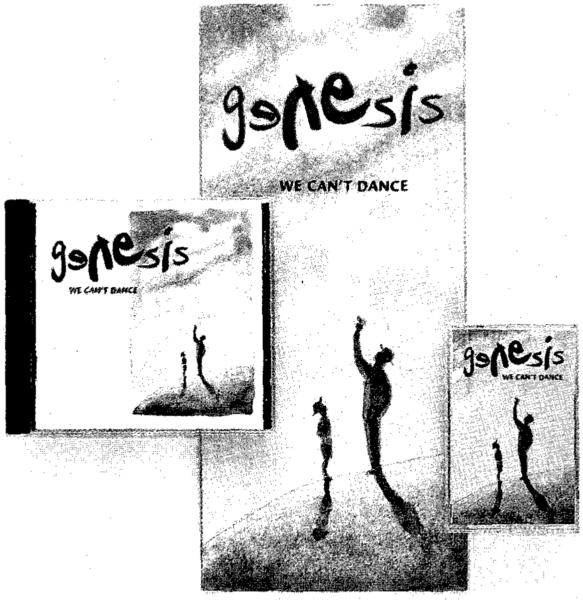

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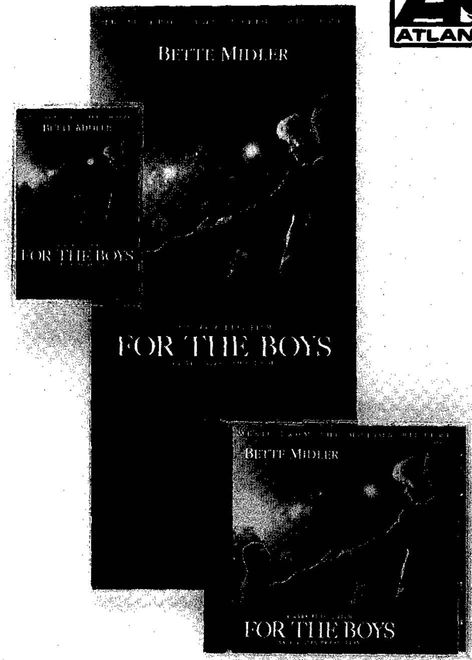

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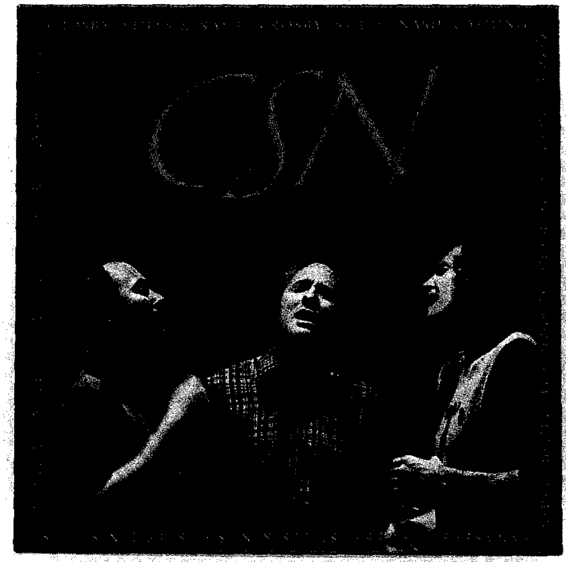

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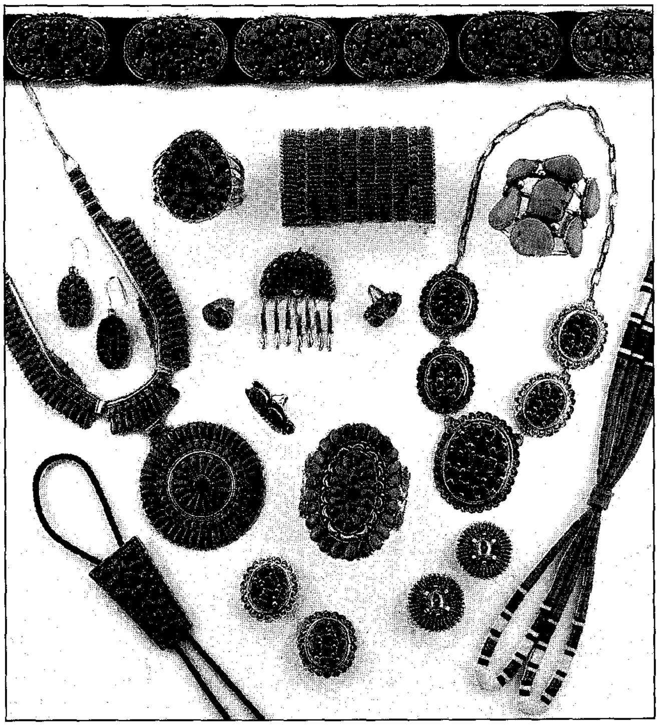

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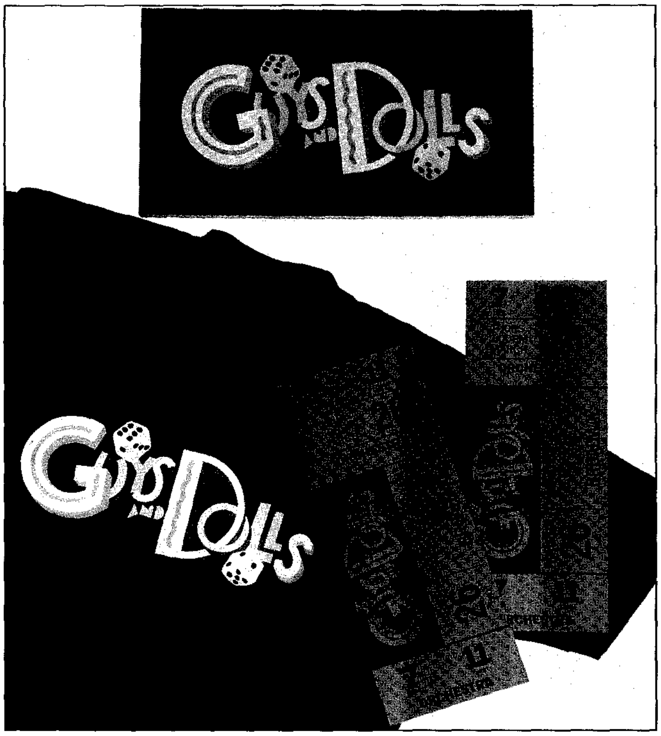
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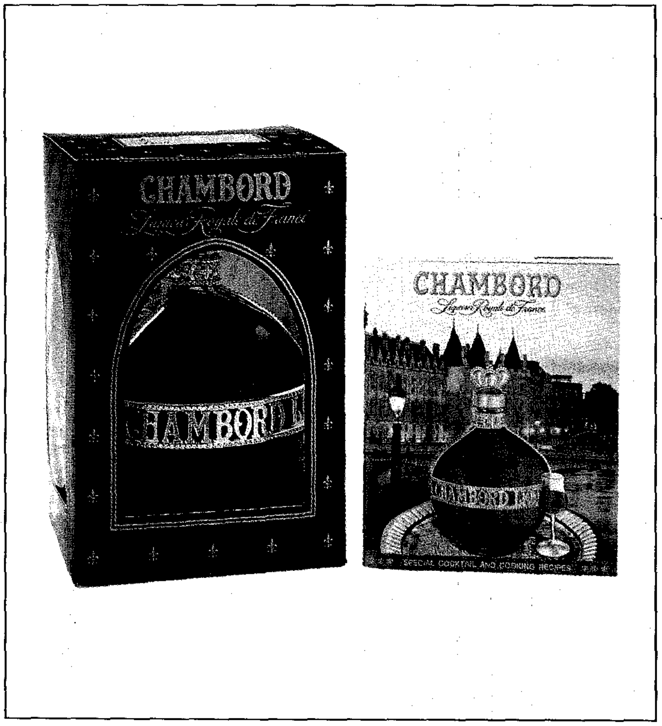
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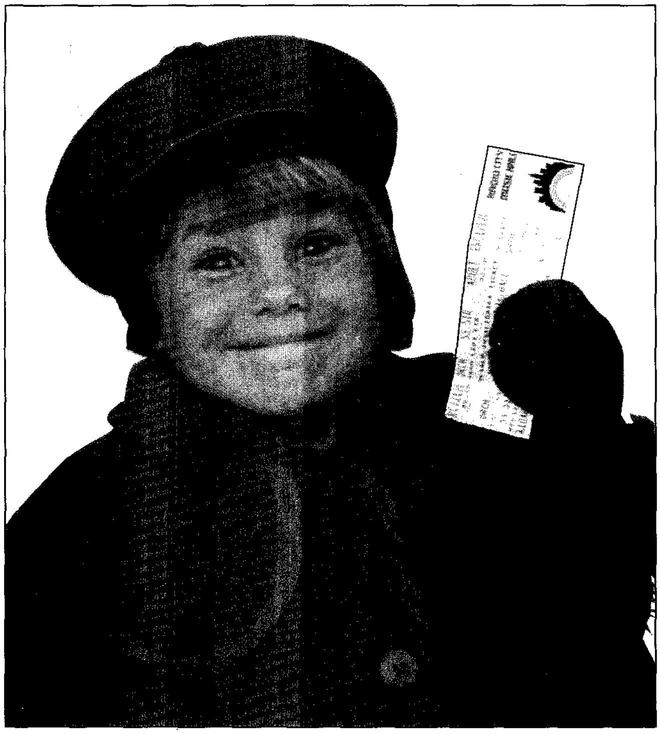

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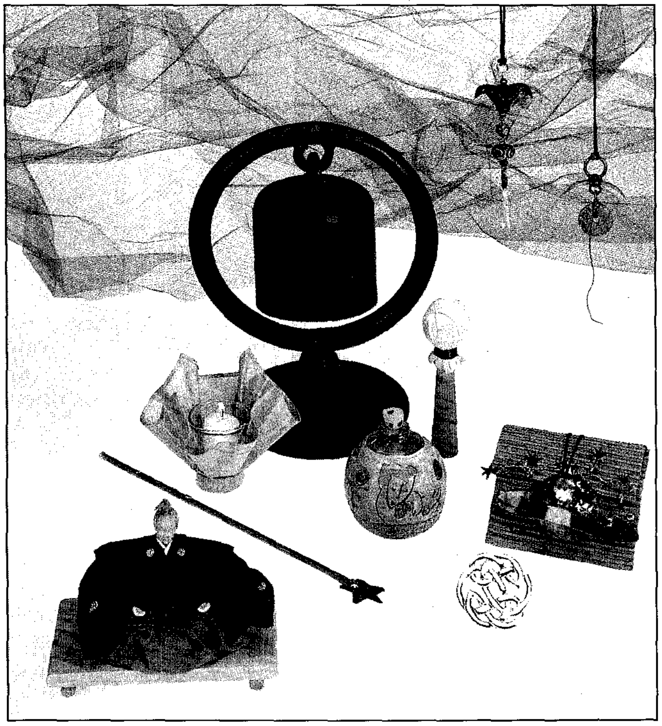

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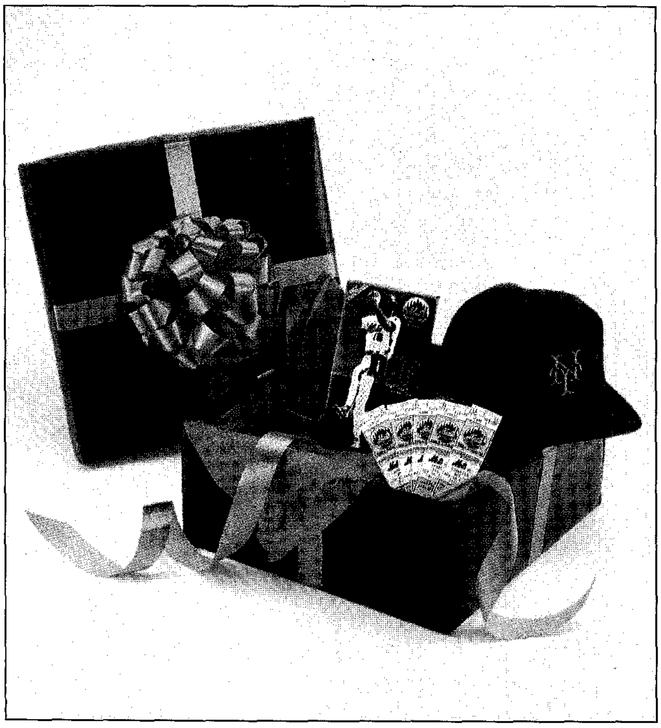

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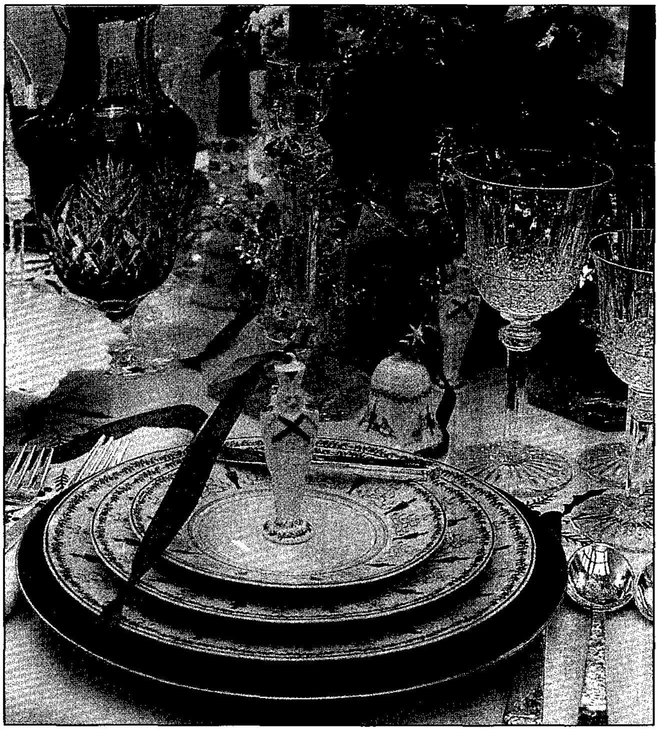

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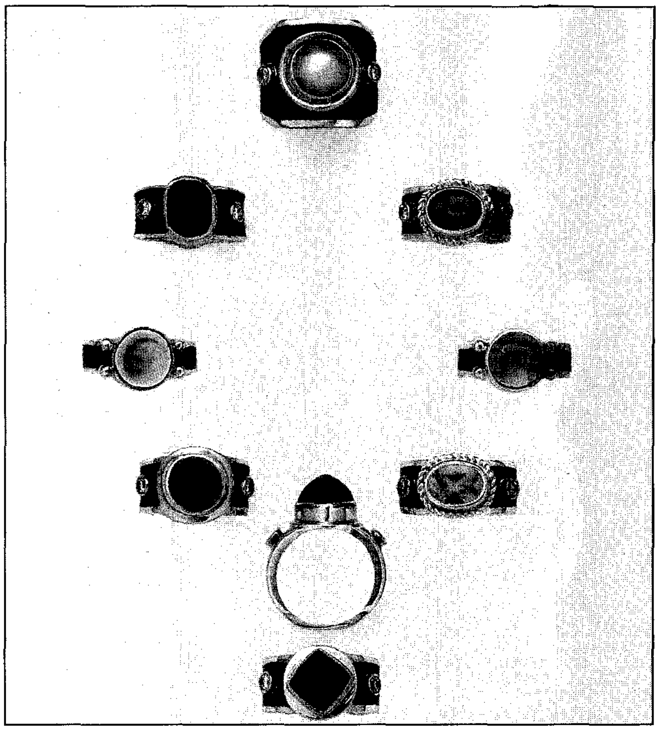

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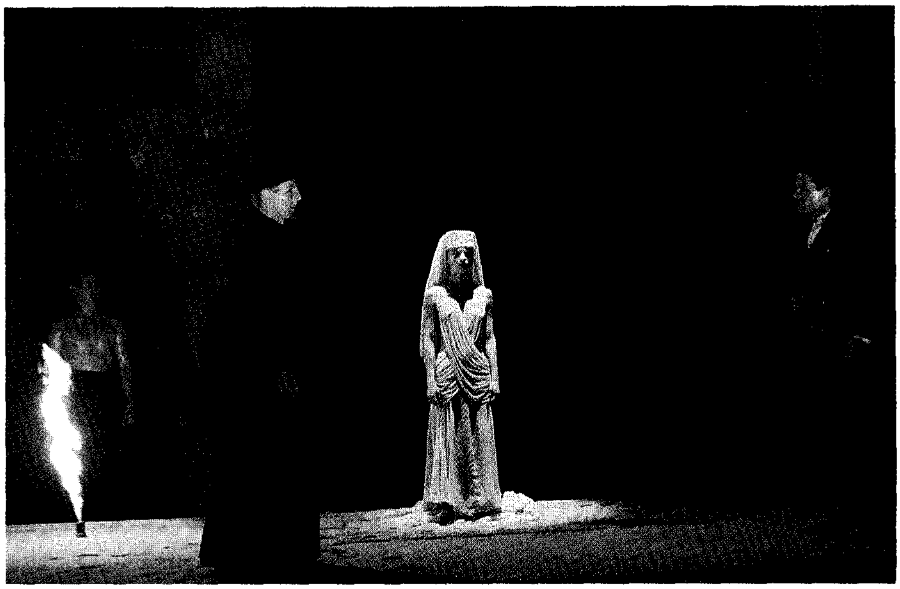
“. . .*Pericles* is very hard to bring off, but you do not save a romantic yet serious play, flawed as it may be, by camping it up. . .”



PLYWOOD AND CUTOUT CHARACTERS: *Campbell Scott (right) in Shakespeare's play.*

THERE IS NO OTHER SHAKESPEAREAN PLAY that comes down to us in so corrupt a text as **Pericles, Prince of Tyre.** This is also the first of the romances that constitute the master's last phase, but Shakespeare had not yet hit upon the successful motif of guilt and expiation and was still mired in a topsy-turvy world of chance working its fairy-tale wonders. It is not surprising, then, that so much of *Pericles* is flimsy stuff, regardless of whether it represents a collaboration with an inferior dramatist or whether it is a text pirated by incompetent transcribers. It is, in its surviving state, very hard to bring off and, accordingly, seldom done. In Michael Greif's production for the Public Theater, it is undone. Totally.

What Greif has contrived is to take a play that Derek Traversi has characterized as “charged with a quality that can truly be described as supernatural, and yet so free from . . . abstraction or strain” and turned it into a joke—sometimes facile, sometimes strained—about as glaringly campy as anyone at the Public could have made it, which, I suppose, is an achievement of sorts. The ancient tale of Apollonius of Tyre (changed into Pericles, to facilitate scansion) is surely too saccharine for modern palates, and the Swiss-cheesiness of the available text does invite a contemporary director to exercise his ingenuity, however rapacious. Yet as Kenneth Muir reminds us, “Shakespeare is aware that his story is too good to be true, but such fables are a criticism of life as it is, and (as some think) a statement of faith . . . an immortality myth.” In Greif's grasp, the immortal becomes immoral; the myth, a mess.

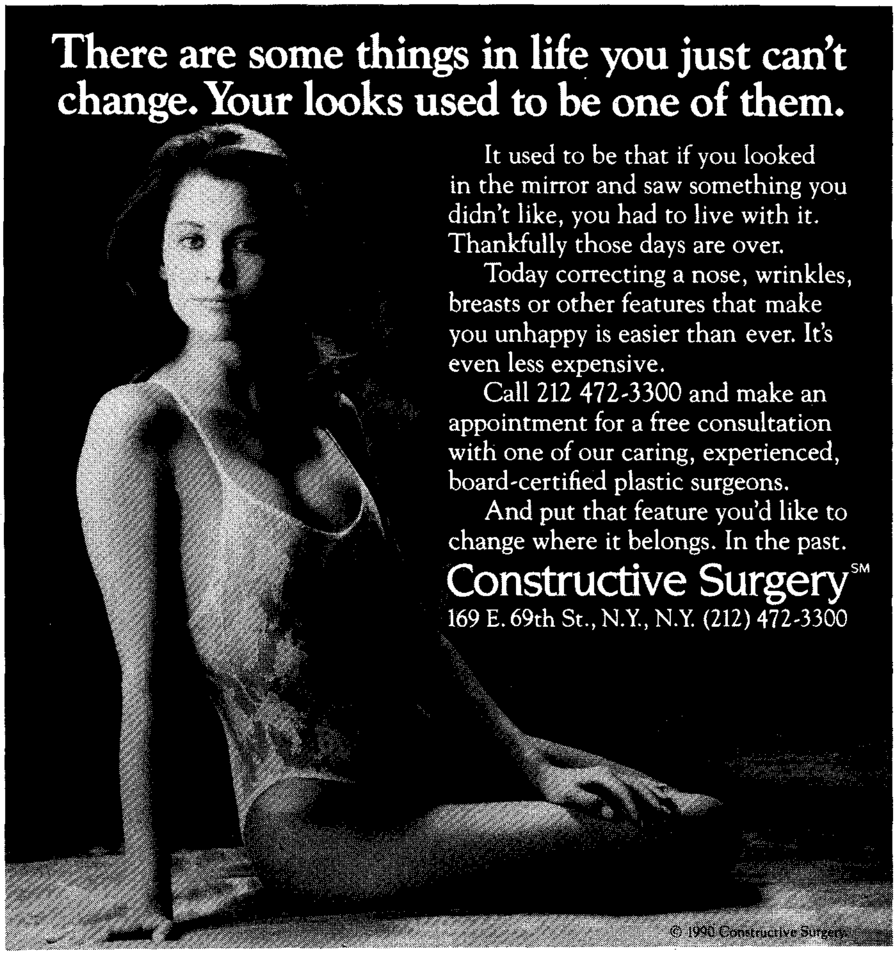
You do not save a romantic but serious play, flawed as it may be, by camping it up. Thus the tournament at Pentapolis, where Pericles wins Princess Thaisa for his wife, is an utter mockery here. The knights become a large cutout carried about by a comic cutup who sticks his face into a hole in one of the heads and speaks for them all; he also stalks about and knocks over people and furniture with that plywood board of feasting knights. There are also other plywood figures scattered and shifted around, and two-clownpower horses come prancing on while huge painted heads look down from one of John Arnone's caricatural sets, whose backdrop is covered with handprints, no doubt inspired by Grauman's Chinese. King Simonides wears a bleached-blond Prince Valiant wig, and Princess Thaisa, who needs no wig to be a fright, hops and skips all over. A huge, black, brooding Goyaesque figure on the backcloth has a door cut into it; from it, periodically, figures emerge, or sometimes just stand there, with Levolor blinds alternately revealing and concealing them.

But even before Pentapolis, tomfoolery is rife, usually in the form of anachronism, the easiest theatrical jape. So Gower, the narrator, sometimes uses a microphone, but—cream of the jest!—an obsolete thirties broadcast kind. So a passing stagehand will supply one word in the middle of someone's speech. So the offstage characters sit around on the sidelines, in hallowed avant-garde cliché fashion. So the corpses of executed suitors are streamlined dummies dangling from above, as if the wicked Antiochus had caught a performance of *Die Soldaten* at New York City Opera. The sea is the master image of the play, and a sandy beach would be right for many of its scenes. But there is, perversely, no sea here, only a sandlot (with, once, a tiny wading pool in it) suitable for a city park. And this sand is what the entire production is built on.

There is, however, another kind of sand for the director to toy with: the sands of time. Fourteen years pass between Acts Two and Three, but Greif chooses, instead, to pull us into time present. Hence the costumes go modern in that fusion of the blatant and the chintzy that seems to be Gabriel Berry's specialty (see, for instance, her designs for *In the Jungle of Cities*). Thus the keepers of the brothel in which the radiant and unpollutable Marina, the pure flame of the play, is confined are outfitted as seedy beach rats somewhere between Fort Lauderdale and Coney Island, and made to speak accordingly. So, too, Gower, the Chorus, now looks like the disc jockey of a college radio station, though the mike remains antediluvian.

It is entirely in keeping with the Peck's (or Papp's)-bad-boy spirit of the production that the goddess Diana—who has been invoked throughout, whose chaste priestess Thaisa (Marina's mother) becomes, and whose name used dishonestly may initiate the story's chain of disasters—should not appear in a vision, as the author specifies and the playbill promises. Her lines are merely spoken by the Chorus, “John Gower, a 14th century poet,” as the program obligingly labels him. Of course, he is by now the aforementioned college disc jockey. Some “Diana, goddess of chastity and fertility,” as the ever-helpful program has it, confusing

Photograph by Martha Swope.



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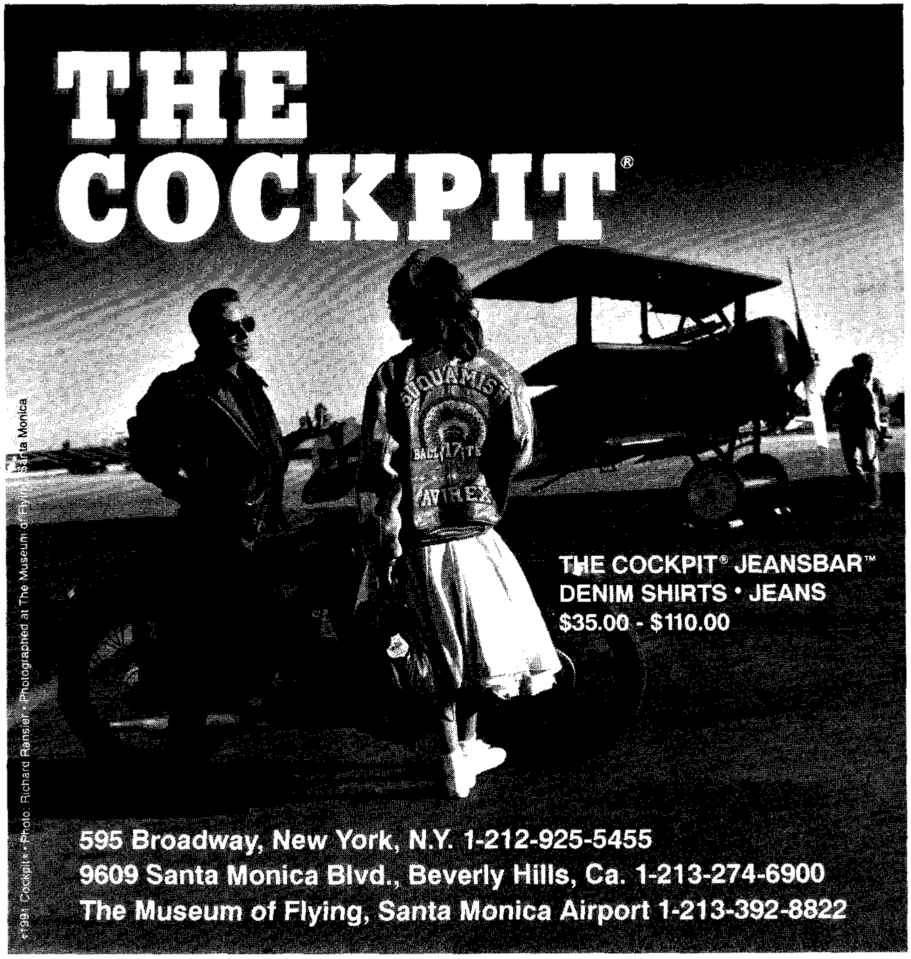

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Jill Jaffe's music, played by an onstage trio, and Frances Aronson's lighting are both elegant and appropriate; would that one could say the same for the acting. (Bear in mind, though, that the Greifian concept hobbles those few performers who might do better.) Campbell Scott, our protagonist, is too young and inexperienced in Shakespeare, but gives every indication of making a fine Pericles someday, if he and potential producers can get over this production. His main problem now is that he tends to use that interesting, plangent and teasingly breathy, voice of his rather monotonously, with a certain hollowness about it. I hold out no such hope for Martha Plimpton, the Marina, who has only one qualification for the part, the "square brow" Shakespeare speaks of. Alas, she does not allow the squareness to stop there. Squarest of all is her voice, with its peculiar stubbiness; if it were a nose, you could call it snub as all get-out.

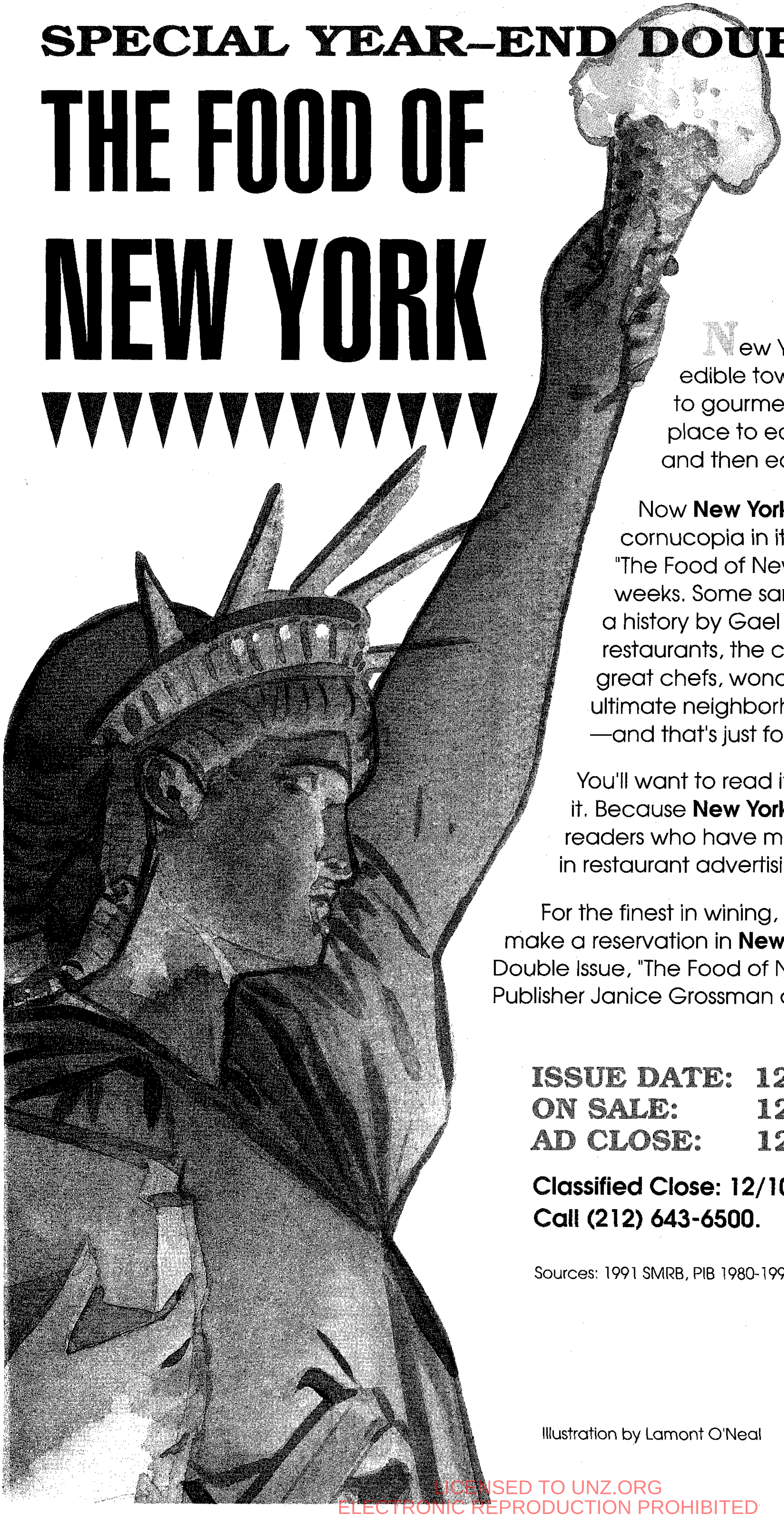
We get a homely, dopey Thaisa from Cordelia Gonzalez, who manages to conjure up a bank teller's cage around herself. At that, this blandly buttery actress is better than some of her colleagues, notably the dyed-in-the-wool and supremely woolly villainess of Saundra McClain, the senilely befuddled nurse of Bobo Lewis, the mush-mouthed yet orotund deputy ruler of Paul Butler, and those stragglers from a bankrupt carnival, Joseph Haj, Steve Mellor, and Arnold Molina, all of whom defy disimprovement. Larry Block and MacIntyre Dixon might squeak by in one role, but not in several; Byron Jennings, Don R. McManus, and Dan Moran might have managed under better circumstances, but nowhere in the two and a half hours' traffic of this stage is a better circumstance to be espied.

When heavy rain and terrible connections made us late for one of the previews, JoAnne Akalaitis, standing at the entrance, urged us to return the next day. "This is Shakespeare," she explained, "not a soap opera." After seeing the production, I am not so sure.

THE HUMORISTS' SERIES AT THE AMERICAN Place Theater presents Roger Rosenblatt in **Free Speech in America,** which is as much an example as a discussion of same. This steadily entertaining monologue, which could use a little trimming, pillories all sorts of follies, ostensibly linguistic but really social, political, moral, and intellectual. The lion's share of the humor is culled from the media, a cantology or rantology of malapropisms of language, mind, and soul. Rosenblatt genially skewers them, spices the shish kebab with his wit, and delivers it with disarming suavity. Too bad the tables of the cabaret space don't serve refreshments for drinking as well as thinking customers. ■

SPECIAL YEAR-END DOUBLE ISSUE

THE FOOD OF NEW YORK



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SPECIAL YEAR-END DOUBLE ISSUE
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BEATLE JUICE

“. . .*Paul McCartney’s Liverpool Oratorio* is a hunk of junk. To call something this feeble ‘primitive art’ insults cavemen. . .”

WITH A LITTLE HELP FROM HIS FRIENDS: *McCartney at Carnegie Hall.*

I MISSED PAUL MCCARTNEY’S CARNEGIE HALL debut on February 12, 1964, a sacred date in the Book of Beatles. But I was there for the recent New York premiere of **Paul McCartney’s Liverpool Oratorio**—to give the full official title—and had an epiphany.

Could this audience, mostly forty-something, possibly have been the same that had filled the house as teenagers more than 27 years ago? Now getting on, and awash in nostalgia, perhaps they had all miraculously reassembled, determined to adore the aging ex-Beatle once again no matter what. Although the 97-minute, semi-autobiographical oratorio was patiently borne, attention strayed frequently and awed gazes drifted up to the figure with the familiar choirboy features sitting in a grand-tier box. On and on the music went, but it ended at last, and pent-up emotions could be released. Paul appeared onstage, and a standing ovation erupted. Strobe lights swept the hall, flowers rained down, hands reached up to touch the presence, an excited Beatles scholar enlightened music critics on the fine points of John-Paul dogma. At least one woman wept.

It must have seemed like old times, with one exception. The *Liverpool Oratorio* is a hunk of junk and, what’s worse, a bore. To conjure up another pop icon of the sixties, it might be compared to a large loaf of Wonder Bread: white, spongy, and bland. The music will be unrecognizable to anyone who affectionately recalls the fresh, quirky, melodically memorable songs credited to McCartney before his talent peaked at 28 and his inspiration ran dry—not so coincidentally right after the Beatles disbanded in 1970. Like those miniatures, the oratorio is necessarily a collaborative effort, since McCartney is a musical illiterate. In this case Carl Davis, an American composer-conductor noted mostly for his film work, took down the tunes and elaborated whatever other raw material McCartney could hum and strum. Alas. The chemistry that once made songs like “Michelle” and “When I’m 64” so disarming evanesced long ago.

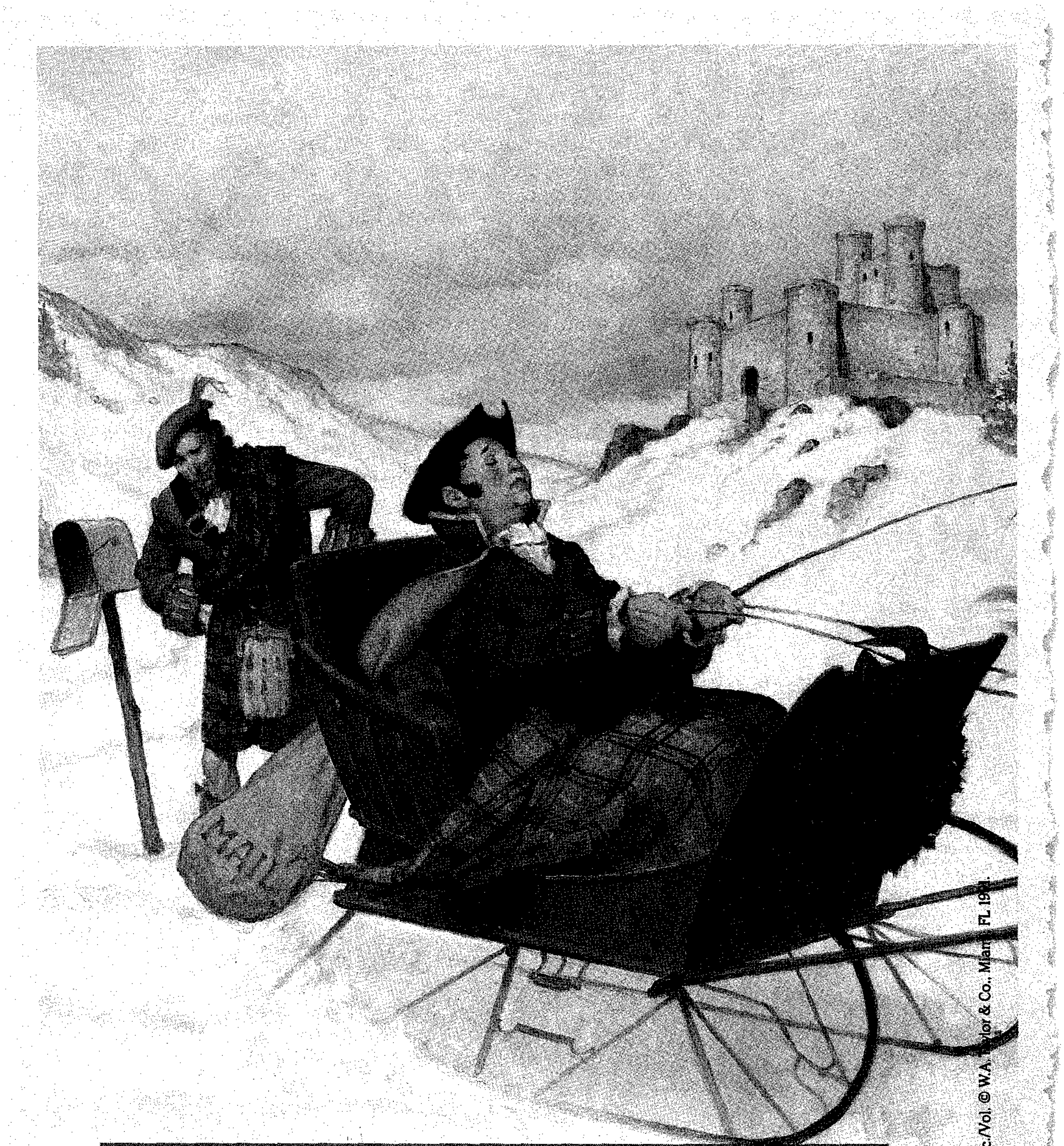
There is a plot of sorts to follow, the tale of a working-class lad named Shanty who, like McCartney, was born in Liverpool in 1942 but did not grow up to be a Beatle and a billionaire. Instead, Shanty leaves school, suffers an emotional crisis when his father dies, gets a job, and marries Mary Dee. They squabble now and then, but the couple eventually discovers religion and traditional family values, a child is born, and everyone lives happily ever after. All these homespun events are related in flavorless verses of numbing sentimentality, ending on this cheery note: “So on and on the story goes/From day to day throughout our lives./What can we do, that’s how it grows./I am with you,/Our love survives.” John Lennon, we need you now, if only to pass a comment.

Failing that, perhaps Ned Rorem, a real composer, could offer some sage perspective on the *Liverpool Oratorio*’s musical character. In 1967, Rorem concluded his prophetic *hommage* to the Beatles, McCartney in particular, by observing: “It remains to be seen how, if ever, he deals with more spacious forms.” Not comfortably, as it turns out. The eight movements are stuffed with itty-bitty ideas that run out of steam almost before they can be stated, leaving Davis at a loss to stretch things out convincingly, smooth over the wrinkles, and achieve some kind of note-to-note coherency. I suppose the choppy workmanship could be tolerated if the melodic invention were not so stale, the words so banal, and the overall spirit so enervated. To call something this feeble “primitive art” insults cavemen.

The Royal Liverpool Philharmonic is an orchestra with a long and distinguished past, and it’s a shame they had to make their United States debut playing trash. Davis conducted, the Collegiate Chorale and the Boys’ Choir of Harlem sang, and I hope the soloists—Barbara Bonney, Sally Burgess, Jerry Hadley, and Willard White—received ample remuneration. For those who missed it, the whole thing is available on discs in the classical department of your local record store (EMI 54371), although I recommend browsing through the nostalgia bins instead. *Sergeant Pepper’s Lonely Hearts Club Band,* a really useful pop artifact, must be in there somewhere.

AFTER DAVID HOLZMAN PLAYED FOUR FIENDISHLY difficult piano pieces by **Donald Martino** at Columbia’s Miller Theater in honor of the composer’s sixtieth birthday, more than one member of the audience must have come away with the urge to proselytize. Surely if the handful of today’s famous pianists with a taste for

Photograph by Bill Bernstein/Outline.



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newer music—Emanuel Ax, Maurizio Pollini, Shura Cherkassky, a few others—knew how wonderful these works can sound in the hands of a sympathetic virtuoso, Martino's scores might well find receptive listeners far beyond the usual small crowd of uptown enthusiasts. Not that Holzman himself is anything but superbly equipped for the job. A specialist in the contemporary repertory, he has more than enough technique to put the notes in the proper places as well as the sensitivity to communicate what lies behind them.

The motivating spirit of *Fantasies and Impromptus* (1981) springs from Liszt, Chopin, and Schumann. Those composers' familiar trademarks are heard in the feverish impetuosity, yearning melancholy, grand gestures, and sheer physical exhilaration of the piano writing, but they sound disturbingly contemporary through Martino's individual treatment of time, color, tonality, and melodic expansion. *Pianississimo* (1970) is an even more formidable tribute to that Romantic tradition. Rather than referring to soft dynamics, the double superlative spells out the composer's intention to write a piece in which "virtuosity would be my primitive technical and expressive determinant." And so it is: a wildly inventive, continuous four-movement sonata that exploits the piano's expressive resources to the limits. This is not music for the faint of heart.

The most recent piece on the program was finished this year: *Twelve Preludes,* less extravagant than its predecessors but a cycle even more closely observed, poetically fragrant, and tightly integrated. As a lagniappe, Holzman offered five selections from *24 Tin Pan Alley Tunes.* These charmers date from 1956, when young Martino arrived in New York hoping to make a fortune writing pop songs so he could "compose that brand of concert music which I had come to understand no one but me would want." It didn't work out that way, but we do have 24 elegantly turned, not-quite-pop vignettes full of teasing wit and sophistication. It's good news that Holzman's impassioned and dazzling performances of this important music will soon be recorded.

FOR 25 YEARS, THE NEW-MUSIC GROUP CONTINUUM has presented dozens of valuable retrospectives and topical concerts surveying this century's most significant composers and trends. The latest program, in Alice Tully Hall, was devoted to the surviving solo and chamber works of **Conlon Nancarrow**—only a dozen in all, none lasting more than ten minutes. That may seem skimpy for a man who turns 80 next year, but between 1945 and 1984, Nancarrow—one of America's last oldtime, ornery composer-inventors in the Partch-Cage tradition—wrote exclusively for the player piano. During the past decade, after winning a MacArthur "genius" award in 1982, he began to compose for live performers again, so Continuum's chronological overview necessarily contained either old or new works, from the Sarabande and Scherzo written for oboe, bassoon, and piano in 1930 to a Trio for the same instruments completed just this year. In between came the String Quartets Nos. 1 and 3 (No. 2 does not yet exist), other chamber works, and assorted piano pieces.

The most immediately striking feature of Nancarrow's music, live or on piano rolls, is its uninhibited contrapuntal and rhythmic energy. The combined influence of Bach and jazz partly accounts for the joyous high spirits, and possibly for why the composer's most intricate piano-roll music—finger-breakers not even a Horowitz could replicate live—produces ear-tingling sounds that can levitate listeners right off their chairs. There's much more to savor, all of it pure Nancarrow and luckily available on discs. The piano-roll studies currently circulate on the Wergo label, and Continuum has recorded eight works from its Tully Hall program for MusicMasters (7068-2) with Cheryl Seltzer and Joel Sachs, the group's co-directors, presiding at the keyboards. ■

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The Underground Gourmet/Fran Schumer

GOING TO POTS

> ". . .The teapots here are as peculiar as the fur-trimmed coffee cup at MOMA or anything eulogized by Jane and Michael Stern. . ."

EIGHTEENTH AND EIGHTH: *Whimsical teapots and better-than-coffee-shop food.*

EVERY NEIGHBORHOOD SHOULD HAVE AN **Eighteenth and Eighth** (159 Eighth Avenue, at 18th Street; 242-5000), a coffee shop with gorgeous purple cosmos and better-than-coffee-shop food. In this one, you're served coffee and a splendid sour-cream-apple-walnut pie with that bit of theater small restaurants provide. Once you've settled in at the counter or a tiny wooden table at which privacy is a hopeless cause (they're that close together), here's what you should eat:

Breakfast. Try anything with jam, because those big jars of orange marmalade and raspberry preserves on your table look so good. The bread is Orwasher's, and the seven-grain is especially nice toasted and smeared with the above. In deference to the gym across the street, you can order organic raisin bran with soy milk ($2.50 per bowl); in deference to your children, there are Fruit Loops and Cap'n Crunch (though the latter is particularly popular with adults. "We run out of the Cap'n Crunch every week," says co-owner Ed Okubo).

For lunch, smoked turkey with Brie on toasted challah is a standout ($6.95). Former flight attendants, the owners have studded their menu with various international souvenirs: from Rio, a hearty chicken soup ($3.50); from Jamaica, beef patties ($1.75; skip the vegetable ones, which are bland). The meat in the roast-beef-tomato-and-Cheddar sandwich, at least on one visit, was dry and overcooked ($4.95); you're better off with organic cashew butter with bananas (hold the honey), even if you aren't the organic-cashew-butter type ($3.50).

It's at dinner, however, that bargains abound. Two wondrously light slices of meat loaf, accompanied by homemade mashed potatoes and crisp steamed vegetables, are only $7.75. That includes salad or soup (a delicate cream of carrot one night). The whole-wheat linguine with sun-dried tomatoes is wholesome if somewhat bland ($7.50), a failing of neither the salmon with dilly cream ($9.50) nor the roast pork with prunes and tomatoes ($8.95). For dessert, the warm sour-cream-apple-walnut pie (from the Little Pie Company) violates all standards of diner pie: It's good ($3.50).

Before leaving, note those crazy teapots on the shelf, as peculiar as Robert Gottlieb's plastic-handbag collection, the fur-trimmed coffee cup at the Museum of Modern Art, or anything eulogized by Jane and Michael Stern. Among them are pots shaped like a parrot, an alligator, a clown, a clock, an elephant, an accordion, a conch, a camel, and a fruit bowl with banana spout. The cow with red sunglasses spews only cream.

Eighteenth and Eighth is open Monday through Friday 8 A.M. to midnight, Saturdays and Sundays 9 A.M. to midnight. Bring your own wine. M.C., V.

THE UNDERGROUND GOURMET ATE ABOVE-ground recently, and it nearly ruined her tolerance for underground food. Still, she was able to find comfort at **Il Piccolo** (literally, "little one"; 39 Greenwich Avenue, at Charles Street; 989-4100), and for half the price. The peppers on the melted-cheese crostini are grilled just right, and if you like fresh vegetables and simple pastas with only prudent amounts of oil, this small, informal trattoria is perfect for you.

But I prefer butter and cream, and was happy here, too, consoled after a glance at the mostly spa-type menu by the tagliolini con gamberetti, with shrimp and radicchio in a pool of tangy cream ($10.95).

A successor to Jeanne's Patio, which closed in June 1990 after 30 years, Il Piccolo is prettier and serves better and more serious food. At night, there are candles; the cappuccino machine is a rustic beauty; and though the room is unnervingly bare (no place to run, no place to hide), it's warm. You'd feel equally happy here with a date, a crowd, even a book—especially with a bowl of penne with ham and onions in a sweetish tomato cream ($9.50).

Except for it and the dish with shrimp, the pastas are mostly cream- and butter-free, and still they're rich. A special favorite is the rigatoni con melanzane (eggplant and tomato topped with sweet, cold ricotta cheese, $8.50). And if you're into pasta nere, the squid-ink linguine here comes in a vibrant, peppery tomato sauce ($10.95).

Tender, thin slices of beef are served raw, as carpaccio, or, in a novel twist, cooked—in which case they're the apotheosis of minute steak. Sizzling with mozzarella and arugula, they make a nice, moderately priced winter meal ($9.95).

For dessert, the ricotta cheesecake is sweet and light ($4.25), but the fig tart (homemade when figs are in season) with vanilla ice cream has more oomph ($4.95)—the *ne plus ultra* Fig Newton, says my husband, a man with simple tastes.

Il Piccolo is open Monday through Saturday noon to midnight, Sundays 3 to 11 P.M. V. Liquor license pending. ▬

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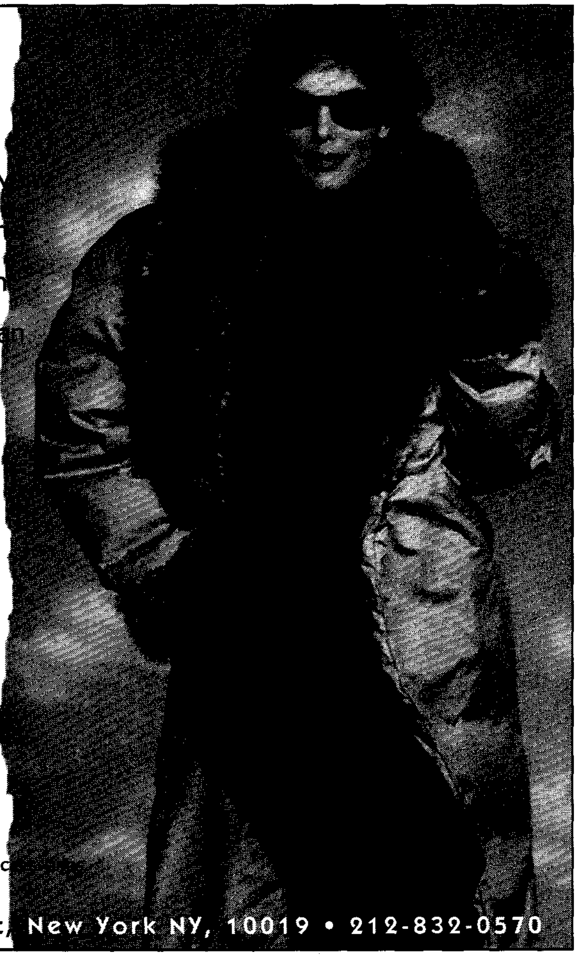

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SALES & BARGAINS

BY LEONORE FLEISCHER

SUPER BOWLS

A GROUP OF ESTABLISHED GALLERY ARTISTS is holding a weekend sale on handmade one-of-a-kind pieces in a downtown loft. Pottery includes Bobbie Hodges's colorful porcelain, stoneware, and raku at 10–20 percent off retail, such as medium-sized serving bowls, retail $45, here $30–$35. Jeff Cox's raku and wood-fired pieces at 20 percent off retail, such as raku vessels, retail $150–$175, here $75–$95. Georgy Naimoli has stoneware in warm colors, such as teapots, retail $50, here $40. Alicia Benoist's earthenware, stoneware, and majolica are decorated with themes from nature, such as bowls ranging from small to large, retail $20–$250, here $12–$100. Roberta F. Raeburn's photographs are "Images in American Graveyards," such as one photo, retail $200 if framed and matted, here $95 (unframed and unmatted). Christine MacKellar's handcrafted contemporary jewelry is 10–20 percent off gallery prices; the pieces use silver, gold, lapis, pearls, coral, and turquoise, such as a 14K-gold-and-lapis pendant, retail $47, here $36. Janet Henry makes unique woven beaded jewelry, such as a brass-and-glass rope bracelet, retail $75, here $45. M.C., V., checks accepted; all sales final. *The Loft at 21 Howard Street (one block above Canal St., between Broadway and Lafayette), second floor (966-0498); Fri. 5–9 p.m., Sat. noon–8 p.m., and Sun. till 7 p.m.; 12/6–8.*

FOLK IS IT

THIS MUSEUM STORE IS HAVING ITS BIGgest sale ever. Everything in the shop is at least 50 percent off, including necklaces, bracelets, earrings, pins, and tie clips of gold, silver, pewter, and other metals, were $7.95–$270, now $3.98–$135; wooden folk animals, boxes, and dolls, were $5.95–$350, now $2.98–$175; handmade children's cat quilt, was $245, now $122.50; needlepoint pillows, were $98–$162, now $49–$81; framed folk art and prints, were $21.95–$250, now $10.98–$125; children's toys, doll furniture, games, stuffed animals, and books, were $1–$39.95, now 50¢–$19.98; photo albums, address books, and daybooks, were $1–$56.50, now 50¢–$28.25. All 1992 calendars, decorative paper and boxes, tags, ribbons, gift wraps, holiday

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

cards, and note cards are 50 percent off. A.E., M.C., V., checks accepted; all sales final. *The Museum Store, New-York Historical Society, 170 Central Park West, at 77th St. (873-3400); Tues.–Wed., Fri., and Sun. 1 p.m.–5 p.m. and Thurs. till 8 p.m.; through 12/22.*

DADDY WORE BUCKS

HERE'S A GREAT CHANCE TO STOCK UP ON men's classic and casual shoes and boots in sizes 7–13M: More than 700 pairs from earlier seasons are 75 percent off. For example, black cap-toe shoes, were $235 and $245, now $55 and $60; oxfords, bucks, and loafers, were $145 and $155, now $36–$39. Many one-of-a-kind samples in men's size 8 and women's size 7—which have been worn only in fashion shows and on photo shoots—are $50–$75 the pair (men's) and $10–$25 the pair (women's). Current-season footwear is 40–60 percent off, including handmade baby-alligator shoes, were $1,200, now $500. Western boots, which also fit women, are 30 percent off, such as black lizard, were $395, now $275. No credit cards; checks accepted as deposits only (merchandise held until they clear); all sales final. *To Boot Warehouse, 603 Washington St., between Morton and Leroy (463-0438); Fri. 9 a.m.–6 p.m., Sat. 8 a.m.–5 p.m., and Sun. noon–5 p.m.; 12/6–8.*

TAKE FIVE

FIVE MANUFACTURERS ARE HAVING ONE joint sale, so you can stock up on holiday gifts of one- and few-of-a-kind designer samples of accessories and children's clothing, like Nancy's hand-knitted slipper-socks for grown-ups that are takeoffs on elf shoes and high-top sneakers, retail $42, here $10–$25; classic little-boys' outfits in sizes 2T–7, such as a cotton sailor shirt with velvet knickers, retail $70, here $30; black-and-white three-piece cotton-and-flannel outfit with white turtleneck, black cardigan, and black-and-white suspender pants, retail $40, here $15; Fernella's Jools enamel picture frames (many with glass stones), retail $50–$130, here $25–$65; hair accessories, retail $28–$36, here $10–$20. Jennifer has women's hats in dark colors, such as fedoras, retail $36–$44, here $18–$22; Marika Too offers wooden beads in bright colors, such as a geometric necklace, retail $55, here $27.50; earrings, retail $20–$24, here $10; 1-to-3-strand neck-

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HANDI-WRAP

BEAUTIFUL AND EXPENSIVE SCARVES AND shawls from around the world for men and women are on sale at this SoHo showroom. Some are one- and few-of-a-kind, and many are handwoven and/or hand-dyed. For example, handwoven cotton or gold-accented cotton pareos (beach wraps) from India, retail $90–$150, here $25–$55; handwoven Ikat cotton shawl, 24 in. by 84 in., retail $150, here $50; silk-jacquard scarves from Japan, 21 in. by 84 in., retail $150, here $60; silk-cotton-and-gold-blend handwoven Chanderi shawls from India, 30 in. by 90 in., retail $450, here $150; 45-sq.-in. cotton-jacquard shawls from Japan, retail $195, here $75; 55-sq.-in. silk-velvet paisley shawls from Italy, retail $450, here $175. Checks accepted; no credit cards; all sales final. *Woven Wind, 120 Wooster St., near Prince St., fifth floor (966-1717); Thurs.–Sat. 10 a.m.–8 p.m.; 12/5–7.*

TRIFLE RANGE

PLENTY OF SMALL GIFTS AND STOCKING stuffers are here at discounted prices. For example, Ungaro designer cigarette cases, gold-plated and lacquered, retail $50–$65, here $10; travel organizers for lingerie, jewelry, cosmetics, and hosiery, retail $12.50–$30, here $6–$15; luggage alarm fits like a tag on the handles of attaché or suitcase, retail $15, here $10; black leather tri-fold photo cases with snaps, retail $13, here $8; Mighty Car Vac vacuum cleaner, retail $15, here $5; battery-operated corkboard message center with blinking light, retail $13, here $1. Cash only; all sales final. *StarCase/Schildkraut, 48 W. 37th St., sixth floor (594–9606); Mon.–Fri. 10 a.m.–4 p.m.; 12/4–6, 12/9–13.*

ELEMENTS OF STYLE

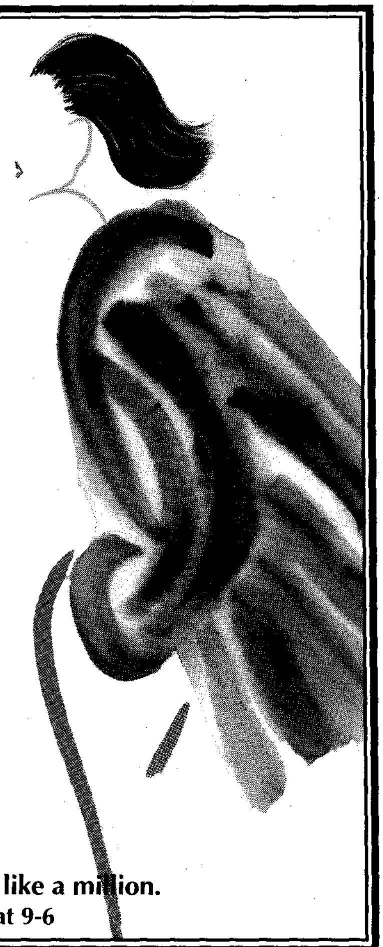
THIS MAY BE YOUR ONLY OPPORTUNITY TO acquire works of the late Milanese artist and designer Fornasetti, whose style mixes architectural and mythological elements, which are discounted by at least 50 percent. One- and few-of-a-kind furniture pieces are here, including showroom samples and display pieces (sold as is), such as dinner plates featuring faces and architecture, retail $160 each, here $80; secretary painted with black-and-white scenes, retail $19,600, here $9,600; double-sided 4-panel screen, retail $15,000, here $7,200; trompe l'oeil umbrella stands with animals and other motifs, retail $1,075, here $516; 30-in.-wide wallpaper, in 5-yard-long rolls in black-and-white with gold or silver, retail $90 the roll, here $48. A.E., checks accepted as deposits only (merchandise held until they clear); all sales final; delivery additional. *Blumenthal, Inc., 42–20 12th Street, Long Island City (718-361-1234). By car from Manhattan: Take the 59th Street Bridge, lower level, and make first right (Crescent St.); make a right onto 43rd Ave. to 21st Street; make a right onto 21st and left onto Queensboro Plaza South (directly in front of the bridge); go two blocks; make left onto 12th St. By subway: Take No. 7 train to Queensboro Plaza; walk west along Queensboro Plaza, south to 12th St.; make left. Thurs.–Fri. 9 a.m.–7 p.m. and Sat.–Sun. till 4 p.m.; 12/5–12/8.*

RETRO-ACTIVE

WHIMSICAL CLOTHING FOR MEN AND WOMEN—some in unisex sizes S–XL (up to 44)—is here at wholesale and below. For example, a cotton-flannel group in wonderful retro styles includes boxer shorts, retail $16, here $8; pajamas, retail $75, here $32; robes, retail $70, here $30; nightshirts, retail $50, here $22; rayon sports shirts in retro-inspired thirties, forties, and fifties prints and paisley, retail $110, here $45; printed silk-jacquard shirt, retail $165, here $80; fringed silk or rayon mufflers in the same prints, retail $80 and $50, respectively, here $35 and $25; for women who wear sizes 8–14, long-sleeved polyester chiffon blouses, retail $110, here $50. Cash only (M.C. and V. accepted for sales over $200); all sales final. *Shady Character, Ltd., 35 W. 35th St., twelfth floor (629-9500); Mon.–Fri. 11 a.m.–6 p.m.; 12/4–6 and 12/9–11.*

PRINTS STREET

THIS SOHO BASEMENT SHOP OFFERS ONE- and few-of-a-kind showroom and trade-show samples—many made using thirties and forties vintage fabrics—such as pillows, retail $70–$100, here $34–$54; fabric-covered hatboxes, retail $130–$190, here $65–$95; a small quantity of vintage wallpaper-covered boxes, retail $36–$48, here $18–$24; samples in new fabrics include dust ruffles in florals and stripes, retail $80 and $100 for twin and full beds, respectively, here $40 and $50. In discontinued fabrics, padded hangers, retail $20 for 2, here $7 for 2, and one-size-fits-all sleep shirts, retail $80, here $35. A.E., M.C., V., checks accepted; all sales final. *A Touch of Ivy, 193 Prince St., near Sullivan St. (982-2265); Fri.–Sat. 11 a.m.–6 p.m. and Sun. noon–6 p.m.; 12/6–8, 12/13–15, and 12/21–22.* ■



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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—12/4–17: *Pin* (1988). #2—12/4–5: *Mala Noche* (1985); *A Man Like Eva* (1983). 12/6–8: *Fox and His Friends* (1975); *The Bitter Tears of Petra Von Kant* (1972). 12/9–10: *Tabu* (1931); *Chang* (1927). #3—*Hearts of Darkness: A Filmmaker's Apocalypse* (1991).

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*My Father is Coming*. Opening 12/6: *Convicts*. #2—*Prospero's Books*. #3—*Exposure*. #4—*Life Is Sweet*. #5—*My Own Private Idaho*. #6—*Black Robe*. Opening 12/6: *Convicts*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Girl*. #2—*The Addams Family*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Repertory films. Call for daily schedule.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*29th Street*. #2—*The Fisher King*. #3—*Little Man Tate*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 12/4: *Tight Little Island* (1949); *Passport to Pimlico* (1949). 12/5: *The Rules of the Game* (1939); *Pepe le Moko* (1937). 12/6–7: *The Trial* (1963); *The Third Man* (1950). 12/8: *Take the Money and Run* (1968); *Bananas* (1971). 12/9: *Smiles of a Summer Night* (1955); *The Magic Flute* (1975). 12/10: *Mean Streets* (1973); *Bang the Drum Slowly* (1973).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Frankie & Johnny*. #2—*All I Want for Christmas; Frankie & Johnny*. #3—*Meeting Venus*. #4—*Other People's Money*. #5—*Dead Again*. #6—*Strictly Business*. #7—*Highlander 2*. Opening 12/6: *Star Trek VI*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Search for Signs of Intelligent Life in the Universe; The Story of Boys and Girls*. #2—*Homicide*. #3—*Man in the Moon*. #4—*Antonia & Jane*. #5—*Beauty and the Beast*. #6—*Billy Bathgate*. #7—*La Belle Noiseuse*. Opening 12/6: *Young Soul Rebels*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Fist of the North Star*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*An American Tail: Fievel Goes West*. #2—*Cape Fear*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Wages of Fear*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*City of Hope*. #2—*Boyz N the Hood*. #3—*Paris Is Burning*. #4—*Rambling Rose*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*My Girl*. #2—*The Addams Family*. #3—*The Addams Family*. #4—*Little Man Tate*. #5—*My Girl*. #6—*The Fisher King*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*An American Tail: Fievel Goes West*. #2—*Billy Bathgate*. #3—*Beauty and the Beast*. #4—*Beauty and the Beast*. #5—*Cape Fear*. #6—*Cape Fear*. #7—*My Own Private Idaho*. #8—*Other People's Money*. #9—*For the Boys*. Opening 12/6: *At Play in the Fields of the Lord*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Frankie & Johnny; All I Want for Christmas*. #2—*Strictly Business*. #3—*The People Under the Stairs*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Commitments*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Cape Fear*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Other People's Money*. #2—*The Addams Family*. Opening 12/6: *Star Trek VI*. #3—*The Addams Family*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Frankie & Johnny; All I Want for Christmas*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Man in the Moon*. #2—*The Silence of the Lambs*. #3—*Beauty and the Beast*. #4—*Billy Bathgate*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear*. #2—*An American Tail: Fievel Goes West*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Addams Family*.

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MOVIES

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Strictly Business.* #2—*House Party 2.* #3—*Ricochet.* #4—*Dead Again.* #5—*Other People's Money.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *My Girl.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). Through 12/5: *Billy Bathgate.* Opening 12/6: *Star Trek VI.* **EMBASSY 3—**Through 12/5: *The Silence of the Lambs.* Opening 12/6: *Star Trek VI.* **EMBASSY 4—**Through 12/5: *Highlander 2.* Opening 12/6: *Star Trek VI.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). No longer showing feature films.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*An American Tail: Fievel Goes West.* #2—*Rambling Rose.* #3—*The Fisher King.* #4—*The Commitments.* #5—*The People Under Stairs.* #6—*Curly Sue.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *For the Boys.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Curly Sue.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Homicide.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Homicide.* Opening 12/6: *December.* #2—*Exposure.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Man in the Moon.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Prospero's Books.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *29th Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho.* Opening 12/6: *Let Him Have it.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Meeting Venus.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Rambling Rose.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Strictly Business.* #2—*An American Tail: Fievel Goes West.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Cape Fear.* **CORONET—***Cape Fear.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Highlander 2: The Quickening.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty and the Beast.* **CINEMA II—***Kafka.* **CINEMA THIRD AVE.—***Billy Bathgate.*

61st Street and Above, East Side

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*My Girl.* #2—*My Girl.* #3—*My Girl.* #4—*For the Boys.* Opening 12/6: *Star Trek VI.* #5—*For the Boys.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King.* #2—*Frankie & Johnny; All I Want for Christmas.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Black Robe.* Opening 12/6: *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Addams Family.* #2—*Little Man Tate.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Overseas.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Other People's Money.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 12/5: *Frankie & Johnny.* Opening 12/6: *Star Trek VI.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Billy Bathgate.* #2—*Beauty and the Beast.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Little Man Tate.* #2—*My Girl.* #3—*The Addams Family.* #4—*Prospero's Books.* #5—*All I Want for Christmas.* #6—*My Girl.* #7—*The Addams Family.*

MOVIES

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Frankie & Johnny; All I Want for Christmas.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Beauty and the Beast.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Double Life of Véronique.* #2—*Europa, Europa.* #3—*City of Hope.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Cape Fear.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*My Girl.* #2—*Billy Bathgate.* #3—*Little Man Tate.* #4—*The Addams Family.* #5—*The Addams Family.* #6—*Other People's Money.* Opening 12/6: *Star Trek VI.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*An American Tail: Fievel Goes West.* #2—*Black Robe.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The People Under the Stairs.* #2—*Strictly Business.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Curly Sue.* #2—*Strictly Business; House Party 2.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 11/29–1/5/92: "Play This Movie Loud: A History of Rock on Film." 12/7: *Daybreak Express* (1953); *Shake* (1986); *Don't Look Back* (1967); *Monterey Pop* (1968). Director D.A. Pennebaker will be present. 12/8: Director Albert Maysles will speak followed by *Gimme Shelter,* (1971); *What's Happening* (1964); *A Hard Day's Night* (1964), dir. Richard Lester.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 12/4–6, 8: "The Myth of Our Power: Films by Filipino Women." 12/4–8: *Cage/Cunningham* (1991). 12/5–6: "Swedish Avant-Garde 1924–1990: A Retrospective." 12/6–8: *Strand: Under the Dark Cloth* (1990). 12/6: *Flesh Angels* (1990). 12/7: *Newton and Me* (1991).

BEACON THEATER—2724 Broadway, at 74th St. (496-7070). $7.50. Beg. 11/22: *At the Max* (1991). The Rolling Stone's 1989 Steel Wheels/Urban Jungle Tour on an IMAX giant screen with surround sound.

FILM SOCIETY OF LINCOLN CENTER—Walter Reade Theater, 70 Lincoln Center Plaza (875-5600). Through 1/92: "Great Beginnings: First Films by Great Directors." 12/9–10: *On the Town* (1949); *Sugar Cane Alley* (1983). "Italian Cinema Now." 12/9–10: *The Station* (1990). 12/10–11: *On Tour* (1990).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 12/4: *La Femme Nikita* (1990).

JEWISH WOMEN'S RESOURCE CENTER FILM FESTIVAL—Council House, 9 East 69th St. (535-5900 ext. 10) 12/9 at 1 and 7: *The Imported Bridegroom* (1990).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." 12/3–7: "Painters of American Watercolors." 12/10–14: "Artists Contemporary With Stuart Davis." "Saturday Evening Films." Through December: "Georges Seurat." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. "Personal Cinema Program." 12/6: "Dana Plays." 12/7: "Jon Moritsugu & Jacques Baoyreau."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 11/14–1/14/92: "Yiddish Film Between Two Worlds." 12/5: What's Happening: *Lodz Ghetto* (1989). 12/9: Cineprobe: *Leaving the Harbor* (1990). 12/6–8: "Hiroshi Shimizu." 12/6–7: *Hanagata Senshu/A Star Athlete* (1937). 12/6, 8: *Hachinosu no Kodo*

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motachi/Children of the Beehive (1948). 12/7: *Kaze No Naka No Kodomo/Children in the Wind* (1937).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: "Jack Benny: The Radio and Television Work." 12/3–8: Tues.–Sun. at noon; Thurs. at 6: "Frank Nelson." Tues.–Sun. at 4; Fri. at 6: "Gertrude, Mabel, and Mr. Kitzel." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 12/4–5: *La Belle Noiseuse*. 12/6–10: *Impromptu*. Cinema #2: 12/3–4: *The Famine Within*. 12/5: *The Golem*. 12/6–12: *A Paper Wedding*.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Beg. 11/29: "Six 'Lost' French Films." Through 12/12: *Children of Paradise* (1943–45), dir. Marcel Carné.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 11/23–12/21: "Christine Choy: A Retrospective." 12/7: *Best Hotel on Skid Row* (1990).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*An American Tail: Fievel Goes West*. #2—*Jungle Fever;* House Party 2. #3—*The People Under the Stairs*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Frankie & Johnny*. #2—*For the Boys*. #3—*My Girl*. #4—*Little Man Tate*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The People Under the Stairs; Curly Sue*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The People Under the Stairs*. #2—*Beauty and the Beast*. #3—*The Addams Family*. #4—*Strictly Business*.

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*American Tail: Fievel Goes West*.#2—*The Addams Family*. #3—*My Girl*. #4—*All I Want for Christmas*. #5—*House Party 2*. #6—*The Addams Family*. #7—*Curly Sue*. #8—*The People Under the Stairs; Strictly Business*. #9—*Cape Fear*. #10—*Beauty and the Beast; For the Boys*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*American Tail: Fievel Goes West*. #2—*The Addams Family*. #3—*Curly Sue*. #4—*My Girl*. #5—*Strictly Business*. #6—*Billy Bathgate*. #7—*The People Under the Stairs*. #8—*House Party 2*. #9—*Ricochet*. #10—*Beauty and the Beast*. #11—*Cape Fear*. #12—*For the Boys*. #13—*The Addams Family*. #14—*Hitman*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*For the Boys*. #2—*Cape Fear*. #3—*The People Under the Stairs*. #4—*My Girl*. #5—*All I Want for Christmas*. #6—*Little Man Tate*. #7—*American Tail: Fievel Goes West*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Addams Family*. #2—*Cape Fear*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Beauty and the Beast*. #2—*My Girl*. #3—*All I Want for Christmas; Frankie & Johnny*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*An American Tail: Fievel Goes West*. #2—*For the Boys*. #3—*Beauty and the Beast*. #4—*My Girl*. #5—*Black Robe*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Curly Sue*. #2—*Strictly Business; All I Want for Christmas*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Addams Family*. #2—*The Addams Family*. #3—*Curly Sue*. #4—*Other People's Money*. #5—*Billy Bathgate*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Cape Fear*. #2—*An American Tail: Fievel Goes West*. #3—*Strictly Business*. #4—*House Party 2*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Curly Sue*. #2—*For the Boys*. #3—*An American Tail: Fievel Goes West*. #4—*Strictly Business*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Beauty and the Beast*. #2—*Beauty and the Beast*. #3—*Cape Fear*. #4—*The People Under the Stairs*. #5—*My Girl*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Billy Bathgate*. #2—*The Addams Family*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Beauty and the Beast*. #2—*The Addams Family*. #3—*Billy Bathgate*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*For the Boys*. #2—*My Girl*. #3—*Curly Sue*. #4—*Little Man Tate; All I Want for Christmas*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Beauty and the Beast*. #2—*Cape Fear*. #3—*House Party 2; Strictly Business*. #4—*An American Tail: Fievel Goes West*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 12/5: *All I Want for Christmas; Billy Bathgate*. Beg. 12/6: *Star Trek VI*. #2—*Cape Fear*. #3—*For the Boys*. #4—*The Addams Family*. #5—*American Tail: Fievel Goes West*. #6—*The Addams Family*. #7—*Other People's Money*. #8—Through 12/5: *Curly Sue*. Beg. 12/6: *Star Trek VI*. #9—*My Girl*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Addams Family*. #2—*Beauty and the Beast*. #3—*Frankie & Johnny; Little Man Tate*. #4—*Billy Bathgate*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 12/5: *Billy Bathgate*. Beg. 12/6: *Star Trek VI*. #2—*Cape Fear*. #3—*Beauty and the Beast*. #4—*American Tail: Fievel Goes West*. #5—*Curly Sue*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 12/5: *All I Want for Christmas; Frankie & Johnny*. Beg. 12/6: *Star Trek VI*. #2—*The People Under the Stairs*. #3—*For the Boys*. #4—*Cape Fear*. #5—*My Girl*. #6—*American Tail: Fievel Goes West*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Other People's Money*. #2—*Beauty and the Beast*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Cape Fear*. #2—*For the Boys*. #3—*Prospero's Books*. #4—*The Addams Family*.

303. CORONA—PLAZA—(639-7722). #1—*An American Tail: Fievel Goes West*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Addams Family*. #2—Through 12/5: *All I Want for Christmas; The Fisher King*. Beg. 12/6: *Star Trek VI*. #3—*An American Tail: Fievel Goes West*. #4—*My Girl*. #5—*For the Boys*. #6—*The Addams Family*. #7—*Cape Fear*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Addams Family*. #2—*Billy Bathgate*. #3—*All I Want for Christmas; The Butcher's Wife*. #4—*The Addams Family*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Other People's Money*. #2—*For the Boys*. #3—*My Girl*. #4—*Homicide*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Curly Sue*. #2—*My Girl*. #3—*All I Want for Christmas; Frankie & Johnny*. #4—*An American Tail: Fievel Goes West*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Little Man Tate*. #2—*For the Boys*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty and the Beast; My Girl*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Strictly Business*. #2—*Curly Sue*. #3—*Cape Fear*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*For the Boys*. #2—*For the Boys*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Other People's Money*. #2—*American Tail: Fievel Goes West*. #3—*Prospero's Books*. #4—*Black Robe*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Man in the Moon*. #2—*An American Tail: Fievel Goes West*. #3—*Billy Bathgate*. #4—*Little Man Tate*. #5—*29th Street*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*For the Boys*. #2—*Black Robe*. #3—*All I Want for Christmas; Frankie & Johnny*. #4—*The Addams Family*. #5—*Cape Fear*. #6—*My Girl*. #7—*The Addams Family*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Cape Fear*. #2—*Beauty and the Beast*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Addams Family*. #2—*Other People's Money*. #3—*An American Tail: Fievel Goes West*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*An American Tail: Fievel Goes West*. #2—*The People Under the Stairs*. #3—*My Girl*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Addams Family*. #2—*Beauty and the Beast*. #3—*Cape Fear*. #4—*For the Boys*. #5—*The Addams Family*. #6—*Beauty and the Beast*. #7—Through 12/5: *Other People's Money; All I Want for Christmas*. Beg. 12/6: *Star Trek VI*.

320. REGO PARK—DRAKE—(457-4002). *The Fisher King; Little Man Tate*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Fisher King*. #2—*Frankie & Johnny*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Addams Family*. #2—*Cape Fear*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*An American Tail: Fievel Goes West*. #2—*My Girl*.

401. NEW DORP—HYLAN—(351-6601). #1—*Cape Fear*. #2—*Beauty and the Beast*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Through 12/5: *All I Want for Christmas*. Beg. 12/6: *Star Trek VI*. #2—Through 12/5: *Billy Bathgate*. Beg. 12/6: *Star Trek VI*. #3—*For the Boys*. #4—*Beauty and the Beast*. #5—*American Tail: Fievel Goes West*. #6—*Cape Fear*. #7—*My Girl*. #8—*Curly Sue*. #9—*The Addams Family*. #10—*The Addams Family*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*All I Want for Christmas; Frankie & Johnny*. #2—*For the Boys*.

501. BELLMORE—MOVIES—(783-7200). *Other People's Money*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Cape Fear*.

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503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*For the Boys.* #2—*For the Boys.* #3—*My Girl.* #4—*Cape Fear.* #5—*American Tail: Fievel Goes West.* #6—*Other People's Money.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*An American Tail: Fievel Goes West.* #2—*Beauty and the Beast.* #3—*For the Boys.* #4—*Frankie & Johnny; All I Want for Christmas.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Beauty and the Beast.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*All I Want for Christmas; Billy Bathgate.* #5—*For the Boys.* #6—*An American Tail: Fievel Goes West.* #7—*My Girl.* #8—*Curly Sue.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*For the Boys.* #2—*Frankie & Johnny; All I Want for Christmas.* #3—*An American Tail: Fievel Goes West.* #4—*My Girl; The Fisher King.* #5—*Beauty and the Beast.* #6—*Cape Fear.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Prospero's Books.* #2—*Other People's Money.* #3—Through 12/5: *All I Want for Christmas; The Fisher King.* Beg. 12/6: *Star Trek VI.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beauty and the Beast.* #2—*The Addams Family.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Curly Sue.* #2—*All I Want for Christmas; Frankie & Johnny.* #3—*Other People's Money; Billy Bathgate.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Bingo; Ernest Scared Stupid.* #2—*Curly Sue; 29th Street; The Fisher King.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Addams Family.* #2—*The Addams Family.* #3—*Little Man Tate.* #4—*All I Want for Christmas; Frankie & Johnny.* #5—*Beauty and the Beast.* #6—*Billy Bathgate.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Beauty and the Beast.* #2—*My Girl.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Prospero's Books.* #2—*For the Boys.* #3—*For the Boys.* #4—*Black Robe.* #5—Through 12/5: *29th Street.* Beg. 12/6: *Star Trek VI.* #6—Through 12/5: *The Fisher King; Little Man Tate.* Beg. 12/6: *Star Trek VI.*

515. MALVERNE—TWIN—(599-6966). #1—*All I Want for Christmas.* #2—*Frankie & Johnny; Other People's Money.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Man in the Moon.* #2—*For the Boys.* #3—*For the Boys.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*For the Boys.* #2—*My Girl.* #3—*The Addams Family.* #4—*The Addams Family.* #5—*Cape Fear.* #6—*American Tail: Fievel Goes West.* #7—Through 12/5: *Curly Sue.* Beg. 12/6: *Star Trek VI.* #8—*Other People's Money.* #9—Through 12/5: *All I Want for Christmas; Frankie & Johnny.* Beg. 12/6: *Star Trek VI.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Addams Family.* #2—*Cape Fear.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*My Girl.* #2—*An American Tail: Fievel Goes West.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Rambling Rose.* #2—*The People Under the Stairs; Highlander 2.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty and the Beast.* #2—*Frankie & Johnny; All I Want for Christmas.* #3—*Black Robe.* #4—*My Girl.* #5—*An American Tail: Fievel Goes West.* #6—*Homicide; Europa, Europa.* #7—*29th Street.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*For the Boys.* #2—*All I Want for Christmas; Other People's Money.* #3—*My Girl.* #4—*American Tail: Fievel Goes West.* #5—*Beauty and the Beast.* #6—*Cape Fear.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Beauty and the Beast.* #2—*Beauty and the Beast.* #3—*The Addams Family.* #4—*The Addams Family.* #5—*An American Tail: Fievel Goes West.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Cape Fear.* #2—*My Girl.*

526. ROSLYN—ROSLYN—(621-8488). #1—*My Girl.* #2—*Beauty and the Beast.*

527. SYOSSET—SYOSSET—(921-5810). #1—*For the Boys.* #2—*Frankie & Johnny.* #3—*My Girl.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Cape Fear.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Ricochet.* #2—*Hitman.* #3—*American Tail: Fievel Goes West.* #4—*Beauty and the Beast.* #5—*Strictly Business.* #6—*Curly Sue.* #7—*Billy Bathgate.* #8—*The Addams Family.* #9—*Cape Fear.* #10—*The People Under the Stairs.* #11—*My Girl.* #12—*House Party 2.* #13—*Strictly Business.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*My Girl.* #2—*Cape Fear.* #3—Through 12/5: *The Addams Family.* Beg. 12/6: *Star Trek VI.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Man in the Moon.* #2—*All I Want for Christmas; Frankie & Johnny.* #3—*Homicide.* #4—*Other People's Money.* #5—*Prospero's Books.* #6—*For the Boys; Deceived.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Addams Family.* #2—*Pique Dame/Queen of Spades* (1960). Beg. 12/6: *Star Trek VI.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Black Robe.* #2—*My Girl.* #3—*For the Boys.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Addams Family.* #2—*An American Tail: Fievel Goes West.* #3—*Beauty and the Beast; All I Want for Christmas; Cape Fear.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Other People's Money.* #2—*Prospero's Books.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Curly Sue.* #2—*Billy Bathgate.* #3—*American Tail: Fievel Goes West.* #4—*The Addams Family.* #5—*The People Under the Stairs.* #6—*Little Man Tate.* #7—*Cape Fear.* #8—*My Girl.* #9—*Highlander 2.* #10—*Other People's Money.* #11—*For the Boys; Beauty and the Beast.* #12—*Frankie & Johnny; All I Want for Christmas.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Curly Sue.* #2—*My Girl.* #3—*American Tail: Fievel Goes West.* #4—*For the Boys.* #5—*The Addams Family.* #6—*All I Want for Christmas.* #7—*The People Under the Stairs.* #8—*Billy Bathgate.* #9—*Cape Fear.* #10—*Strictly Business; Beauty and the Beast.* #11—*Man in the Moon; Other People's Money.* #12—*Black Robe; Prospero's Books.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*For the Boys.* #2—*For the Boys.* #3—*My Girl.* #4—*My Girl.* #5—*The Addams Family.* #6—*The Addams Family.* #7—*Cape Fear.* #8—*American Tail: Fievel Goes West.* #9—Through 12/5: *Curly Sue.* Beg. 12/6: *Star Trek VI.* #10—Through 12/5: *All I Want for Christmas; Frankie & Johnny.*

611. CORAM—PINE—(698-6442). #1—*An American Tail: Fievel Goes West.* #2—*My Girl.* #3—*All I Want for Christmas.* #4—*Beauty and the Beast.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*For the Boys.* #2—*Black Robe.* #3—*The Addams Family.* #4—*Cape Fear.* #5—*The Fisher King; All I Want for Christmas.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Other People's Money.* #2—*Beauty and the Beast.*

616. HUNTINGTON—SHORE—(421-5200). #1—*For the Boys.* #2—*Cape Fear.* #3—*American Tail: Fievel Goes West.* #4—*All I Want for Christmas; Frankie & Johnny.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Addams Family.*

618. ISLIP—ISLIP—(581-5200). #1—*The Addams Family.* #2—*Cape Fear.* #3—*An American Tail: Fievel Goes West.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*For the Boys.* #2—*Beauty and the Beast.* #3—*American Tail: Fievel Goes West.* #4—*Cape Fear.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 12/5: *Ernest Scared Stupid; Terminator 2.* Beg. 12/6: *Hot Shots!*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*My Girl.* #2—*American Tail: Fievel Goes West.* #3—*Little Man Tate.* #4—*Cape Fear.* #5—*For the Boys.* #6—*All I Want for Christmas; Frankie & Johnny.* #7—*Curly Sue.* #8—*Other People's Money.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 12/5: *Ernest Scared Stupid; Terminator 2.* Beg. 12/6: *Hot Shots!*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*For the Boys.* #2—*For the Boys.* #3—*My Girl.* #4—*Cape Fear.* #5—*Cape Fear.* #6—*The Addams Family.* #7—*Cape Fear.* #8—*Beauty and the Beast.* #9—*Beauty and the Beast.* #10—*American Tail: Fievel Goes West.* #11—Through 12/5: *American Tail: Fievel Goes West; Other People's Money.* Beg. 12/6: *Star Trek VI.* #12—*Little Man Tate; My Girl.* #13—Through 12/5: *All I Want for Christmas; Frankie & Johnny.* Beg. 12/6: *Star Trek VI.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Curly Sue.* #2—*Rambling Rose; My Girl.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *City of Hope.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Rambling Rose.* #2—*My Girl; Little Man Tate.* #3—*An American Tail: Fievel Goes West.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 12/5: *Ernest Scared Stupid; Terminator 2.* Beg. 12/6: *Hot Shots!*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*My Girl.* #2—*American Tail: Fievel Goes West.* #3—*Frankie & Johnny.* #4—Through 12/5: *Curly Sue.* Beg. 12/6: *Star Trek VI.* #5—*Prospero's Books.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Addams Family.* #2—*All I Want for Christmas; Frankie & Johnny.* #3—*Prospero's Books.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Beauty and the Beast.* #2—*Frankie & Johnny.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Addams Family.* #2—*Beauty and the Beast.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Other People's Money.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Frankie & Johnny.* #2—*All I Want for Christmas; For the Boys.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Little Man Tate.* #2—*Frankie & Johnny.* #3—*My Girl.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*My Girl.* #2—*Little Man Tate.*

704. HARRISON—CINEMA—(835-9800). *The Addams Family.*

705. HARTSDALE—CINEMA—(428-2200). #1—*An American Tail: Fievel Goes West.* #2—*Billy Bathgate; All I Want for Christmas.* #3—*Cape Fear.* #4—*The Addams Family.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*American Tail: Fievel Goes West.* #2—*My Girl.* #3—*For the Boys.* #4—*Beauty and the Beast.* #5—*Cape Fear.* #6—*Prospero's Books.* #7—*The Addams Family.* #8—*All I Want for Christmas.* #9—*Other People's Money.* #10—*Curly Sue; Billy Bathgate.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Prospero's Books.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*For the Boys.* #2—*My Girl.* #3—*Other People's Money; 29th Street.* #4—*All I Want for Christmas; Frankie & Johnny.*

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MOVIES

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*An American Tail: Fievel Goes West.* #2—*Cape Fear.* #3—*My Girl.* #4—*Beauty and the Beast.* #5—*The Addams Family.*

714. PEEKSKILL—BEACH—(737-6262). #1—*All I Want for Christmas; Frankie & Johnny.* #2—*Homicide; Curly Sue.* #3—*Little Man Tate.* #4—*My Girl.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beauty and the Beast.* #2—*Beauty and the Beast.* #3—*The Addams Family.* #4—*For the Boys.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Cape Fear.*

718. RYE—RYE RIDGE—(939-8177). #1—*Cape Fear.* #2—*Beauty and the Beast.*

719. SCARSDALE—FINE ARTS—(723-6699). *Black Robe.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Cape Fear.* #2—*The Addams Family.* #3—*An American Tail: Fievel Goes West.* #4—*Little Man Tate.* #5—*Other People's Money.* #6—*Curly Sue.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*My Girl.* #2—*Cape Fear.* #3—*Curly Sue.* #4—*Little Man Tate.* #5—*The People Under the Stairs.* #6—*Other People's Money.* #7—*An American Tail: Fievel Goes West.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Beauty and the Beast.* #2—*Beauty and the Beast.* #3—*Billy Bathgate.* #4—*Other People's Money.* #5—*Cape Fear.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*My Girl.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*Beauty and the Beast.* #5—*American Tail: Fievel Goes West.* #6—*The Addams Family.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*For the Boys.* #2—*Frankie & Johnny; All I Want for Christmas.*

757. NYACK—CINEMA EAST—(358-6631). *My Girl.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Beauty and the Beast.* #2—*Other People's Money.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *For the Boys.*

762. SPRING VALLEY—PIX—(425-1132). #1—*The People Under the Stairs.* #2—*Other People's Money.*

764. LAFAYETTE—(357-6030). *Curly Sue; Billy Bathgate.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cape Fear.* #2—*The People Under the Stairs.*

801. DANBURY—CROWN CINE—(743-2200). #1—*My Girl.* #2—*Beauty and the Beast.* #3—*For the Boys.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*29th Street; The Addams Family.* #2—*Little Man Tate.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*An American Tail: Fievel Goes West.* #2—*Other People's Money; The Fisher King.* #3—*All I Want for Christmas; Curly Sue; Billy Bathgate.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*All I Want for Christmas; Frankie & Johnny.* #2—*An American Tail: Fievel Goes West.*

807. GREENWICH—CINEMA—(869-6030). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*For the Boys.* #2—*Man in the Moon.* #3—*Black Robe.*

810. NORWALK—CINEMA—(838-4504). #1—*Little Man Tate.* #2—*Other People's Money.*

813. SOUTH NORWALK—SONO—(866-9202). 11/22–12/5: *My Mother's Castle* (1991). 12/6: *Metropolis* (1926). 12/7–9: *Barton Fink* (1991); *1000 Pieces of Gold* (1991). 12/10–12: *Dogfight* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*The People Under the Stairs.* #2—*All I Want for Christmas; Curly Sue.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Addams Family.* #2—*Little Man Tate.* #3—*My Girl.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Other People's Money.* #2—*Beauty and the Beast.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*The Addams Family.* #2—*An American Tail: Fievel Goes West.* #3—*Billy Bathgate; Cape Fear.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Cape Fear.* #2—*My Girl.* #3—*The Addams Family.* #4—*For the Boys.*

821. WESTPORT—POST—(227-0500). *Prospero's Books.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*My Girl.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*Curly Sue; All I Want for Christmas.* #5—*The People Under the Stairs; American Tail: Fievel Goes West.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*The Addams Family.* #2—*Beauty and the Beast.* #3—*Frankie & Johnny.* #4—*Curly Sue; Strictly Business.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*All I Want for Christmas; Strictly Business.* #2—*My Girl.* #3—*American Tail: Fievel Goes West.* #4—*The Addams Family.* #5—*Beauty and the Beast.* #6—*For the Boys.* #7—*Cape Fear.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*My Girl.* #2—*The People Under the Stairs.* #3—*For the Boys.* #4—*Strictly Business.* #5—*All I Want for Christmas; Frankie & Johnny.* #6—*Beauty and the Beast.* #7—*Prospero's Books.* #8—*An American Tail: Fievel Goes West.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Cape Fear.* #2—*Other People's Money.* #3—*The Addams Family.* #4—*The Addams Family.* #5—*Curly Sue.* #6—*Billy Bathgate.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Other People's Money.* #2—*Frankie & Johnny; My Own Private Idaho.* #3—*Little Man Tate.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Highlander 2; House Party 2.* #2—*Other People's Money; The People Under the Stairs.*

Essex County

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Strictly Business.* #2—*House Party 2.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Addams Family.* #2—*For the Boys; My Girl.* #3—*Beauty and the Beast.* #4—*All I Want for Christmas.* #5—*Little Man Tate.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Cape Fear.* #2—*For the Boys.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.* #3—*Frankie & Johnny.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Addams Family.* #2—*Curly Sue.* #3—*The People Under the Stairs; Other People's Money.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Beauty and the Beast.* #2—*Ricochet.* #3—*The Addams Family.* #4—*My Girl.* #5—*All I Want for Christmas.* #6—*Cape Fear.* #7—*An American Tail: Fievel Goes West.* #8—*Strictly Business.* #9—*House Party 2.* #10—*For the Boys.* #11—*Curly Sue.* #12—*The People Under the Stairs.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Prospero's Books.* #2—*Other People's Money.* #3—*Black Robe.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Beauty and the Beast.* #2—*For the Boys.*

AREA CODE 908

Union County

931. CRANFORD—CRANFORD—(276-9120). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

932. ELIZABETH—ELMORA—(352-3483). *Little Man Tate.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Cape Fear.* #2—*My Girl.* #3—*American Tail: Fievel Goes West.* #4—*Highlander 2; Curly Sue.* #5—*The People Under the Stairs.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Addams Family.* #2—*Frankie & Johnny; All I Want for Christmas.* #3—*Beauty and the Beast.* #4—*For the Boys.* #5—*My Girl.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Black Robe.*

936. UNION—UNION—(686-4373). #1—*The Addams Family.* #2—*My Girl.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Girl.* #2—*29th Street.* #3—*Prospero's Books.*

938. WESTFIELD—TWIN—(654-4720). #1—*Beauty and the Beast.* #2—*Little Man Tate; All I Want for Christmas.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*The Addams Family.* #2—*American Tail: Fievel Goes West.* #3—*Frankie & Johnny.* #4—*All I Want for Christmas.* #5—*Other People's Money.*

951. CLOSTER—CLOSTER—(768-8800). *Cape Fear.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*An American Tail: Fievel Goes West.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*Billy Bathgate.*

953. EMERSON—QUAD—(261-1000). #1—*My Girl.* #2—*The Addams Family.* #3—*The Addams Family.* #4—*American Tail: Fievel Goes West.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Prospero's Books.* #2—*For the Boys.*

959. PARAMUS—CINEMA 35—(845-5070). *Little Man Tate.*

960. PARAMUS—BERGEN MALL—(845-4449). *Black Robe.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Addams Family.* #2—*Man in the Moon.* #3—*American Tail: Fievel Goes West.* #4—*The Addams Family.* #5—*My Girl.* #6—*Cape Fear.* #7—*Beauty and the Beast.* #8—*My Girl.* #9—*For the Boys.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Frankie & Johnny; All I Want for Christmas.* #2—*Strictly Business.* #3—*Other People's Money.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*An American Tail: Fievel Goes West.* #2—*Cape Fear.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*An American Tail: Fievel Goes West.* #2—*Cape Fear.* #3—*My Girl.* #4—*Beauty and the Beast.* #5—*Man in the Moon.* #6—*The Addams Family.* #7—*For the Boys.* #8—*All I Want for Christmas; Other People's Money.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Curly Sue.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Addams Family.* #2—*For the Boys.* #3—*Frankie & Johnny; All I Want for Christmas.* #4—*My Girl.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Other People's Money; Little Man Tate.* #2—*Homicide; My Own Private Idaho.* #3—*The Fisher King; Curly Sue.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Beauty and the Beast.* #2—*For the Boys.* #3—*My Girl.* #4—*Curly Sue.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Cape Fear.* #2—*Beauty and the Beast.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) A gourmet meal made up entirely of exquisite hors d'oeuvre. The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinèmatographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation (the movie should, by the way, efface the memory of the sixties TV show, which starred John Astin and Carolyn Jones). As Gomez Addams, Raul Julia does his south-of-the-border bravura charm to rotting perfection, and as Morticia, Anjelica Huston, all sharp angles and drooping erotic languor, gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. Whispering masochistic nothings into each other's ears, they are preposterously romantic—the last truly happy married couple in America. (12/2/91) PG-13. **5, 18, 18, 24, 24, 32, 62, 67, 67, 85, 85, 157, 158, 158, 160, 160, 203, 210, 210, 215, 216, 219, 219, 220, 302, 304, 304, 305, 305, 315, 315, 317, 319, 319, 322, 406, 406, 505, 509, 512, 512, 517, 517, 519, 524, 524, 530, 532, 534, 601, 606, 608, 610, 610, 612, 617, 618, 625, 635, 638, 704, 705, 706, 709, 715, 723, 755, 755, 802, 816, 819, 820, 900, 901, 902, 902, 905, 905, 912, 918, 919, 934, 936, 950, 952, 953, 953, 961, 961, 965, 965, 967**

ALL I WANT FOR CHRISTMAS—(1 hr. 32 min.; 1991) All Ethan and Hallie O'Fallon want for Christmas is to spend time with their divorced parents and grandmother (Lauren Bacall). But in this comedy directed by Robert Lieberman, the pair of New York City kids have a number of obstacles to navigate. With Leslie Nielsen as Santa Claus. G. **9, 20, 25, 60, 67, 79, 158, 200, 204, 208, 217, 219, 300, 304, 305, 307, 315, 319, 406, 500, 504, 505, 506, 507, 510, 512, 515, 517, 522, 523, 533, 601, 606, 608, 610, 611, 612, 616, 621, 625, 635, 700, 705, 706, 708, 714, 756, 803, 805, 815, 900, 902, 904, 912, 919, 934, 938, 950, 962, 965, 967**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **12, 19, 31, 38, 52, 68, 87, 150, 158, 160, 200, 206, 211, 213, 218, 219, 222, 300, 303, 304, 307, 313, 314, 317, 318, 400, 406, 503, 504, 505, 506, 517, 520, 522, 523, 524, 530, 601, 606, 608, 610, 611, 616, 618, 619, 621, 625, 625, 632, 634, 705, 706, 709, 723, 724, 755, 803, 805, 807, 819, 900, 902, 904, 917, 919, 931, 933, 950, 952, 953, 961, 964, 965**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is something in the nature of a promissory note: In itself, the movie is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy, Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Reviewed in this issue. R. **19, 61**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout. (8/26/91) R. **43**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. Within its utilitarian limits, the movie is lively and well told, though the cynical will note that the heroine, Belle, has been made politically correct. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. **10, 19, 26, 40, 55, 66, 80, 157, 158, 160, 204, 206, 214, 216, 218, 220, 222, 301, 309, 316, 319, 401, 406, 504, 505, 506, 509, 512, 513, 522, 523, 524, 526, 530, 601, 606, 608, 611, 613, 619, 625, 636, 638, 709, 715, 718, 753, 755, 759, 801, 817, 901, 902, 904, 912, 919, 922, 934, 938, 961, 965, 970, 971**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. Jacques Rivette may never come closer to a hit than with this magisterial four-hour film about a once-celebrated painter, Edouard Frenhofer (Michel Piccoli), who, after a decade of timorous inactivity, picks up his brushes and attempts to transform a beautiful young woman, Marianne (Emmanuelle Béart), into a crowning masterpiece. Filmmaking doesn't come purer or more elemental than this, which makes it a sweet irony that one key reason for its popular success isn't Rivette's avant-garde daring but our own dèrriere-garde voyeurism: The gorgeous, violin-shaped Béart is naked for nearly two hours. (Powers, 11/18/91) NR. **10**

BILLY BATHGATE—(1 hr. 48 min.; 1991) One never feels much excitement or fear at Robert Benton's handsome adaptation of E.L. Doctorow's celebrated 1988 novel. Apart from the few narrative lumps and omissions, it's a decent movie—certainly not the disaster that had been rumored. But overall, *Billy Bathgate* could only be called tepid. Billy, the Bronx Irish kid of the thirties who hangs out with a gang of killers commanded by the real-life racketeer Dutch Schultz, is played by Loren Dean, who is strapping, as large as anyone in the gang, so he hardly seems as vulnerable as the novel's fifteen-year-old hero. In the person of Dustin Hoffman, Dutch is a small, rancorous thief of uncertain judgment and violent temper. We know what Dutch wants. What does Billy want? He is not, by nature, a gangster type. But if Billy is just supposed to be a decent guy, Benton has made an error that will probably sink the picture commercially: He has failed to put Billy in any great danger. As created by production designer Patrizia Von Brandenstein, Depression-era New York is shabby gray and brown with pockets of feverish activity in the midst of much enforced idleness. The movie looks great, but it never explodes. With Bruce Willis and Steven Hill as gangsters and Nicole Kidman as a society adventuress who fools around dangerously with different members of the gang. (11/11/91) R. **10, 19, 26, 36, 55, 66, 85, 160, 210, 215, 216, 219, 220, 222, 305, 314, 406, 505, 510, 512, 530, 606, 608, 705, 706, 753, 764, 803, 819, 905, 952**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Directed by Bruce Beresford. With Lothaire Bluteau. R. **3, 61, 87, 206, 313, 315, 514, 522, 600, 608, 612, 719, 808, 920, 935, 960**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **14**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). In the original, chaos and evil were out there—something to be warded off. Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. He has one great scene, though—when he talks softly and feelingly to the teenager, who almost trusts him. For the rest, Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The camera runs in and out; the cutting throws us around the room; the actors look as if their heads are being squeezed in a winepress. (11/25/91) R. **12, 19, 19, 22, 31, 53, 53, 68, 83, 158, 160, 200, 203, 211, 214, 218, 219, 222, 300, 302, 304, 310, 315, 316, 319, 322, 401, 406, 502, 503, 505, 506, 517, 519, 523, 524, 528, 530, 532, 601, 606, 608, 610, 612, 616, 618, 619, 621, 625, 625, 625, 705, 706, 709, 716, 718, 723, 724, 753, 755, 800, 807, 819, 820, 900, 902, 905, 916, 917, 919, 931, 933, 951, 952, 961, 964, 965, 971**

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent projects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and secondhand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. The movie is a remarkable piece of engineering, but much of the violent speech and sentiment sounds tin-eared and merely serviceable, almost generic, as if Sayles had concocted profane dialogue for characters taken from local-TV news reports. (10/28/91) R. **14, 81, 630**

★ **THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **21, 38**

CONVICTS—(1 hr. 35 min.; 1991) In turn-of-the-century rural Texas, a young boy leaves home to work on a plantation rather than live with his mother and new stepfather. Directed by Horton Foote. With Robert Duvall, Lukas Haas, and James Earl Jones. NR. **3**

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. Directed by John Hughes. PG. **38, 42, 91, 156, 158, 160, 208, 210, 213, 217, 219, 222, 307, 310, 406, 505, 510, 511, 517, 530, 606, 608, 610, 621, 627, 634, 706, 714, 723, 724, 764, 803, 815, 900, 901, 905, 918, 919, 933, 966, 969, 970**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! With Robin Williams (unbilled). (9/9/91) R. **9, 33**

DECEMBER—(1 hr. 30 min.; 1991) On the verge of World War II, five prep school boys grapple with their fellings about war, friendship, honor, and growing up as they face the first choice they must make as men. PG. **44**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. Kieslowski takes these feelings very seriously, conjuring an Other World beyond ordinary human experience, and attuning himself to the inscrutable workings of human destiny. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 522**

EXPOSURE—(1 hr. 40 min.; 1991) Peter Coyote plays an American photographer in Brazil, accompanied by his beautiful archaeologist girlfriend (Amanda Pays), sinking into an underworld he never knew existed. The first feature from Walter Salles, the Brazilian documentary filmmaker. R. **3, 44**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **7, 18, 38, 60, 304, 320, 321, 506, 507, 511, 514, 612, 803, 969**

FIST OF THE NORTH STAR—(1 hr. 40 min.; 1991) Dubbed "a splatter-toon," this Japanese animation flick is recommended not for kids but for adult fans of its inspirations: the popular novel series of the same name and Nintendo's "Game Boy." NR. **11**

★ **FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars, many decades, singing and dancing through innocent times, periods of anti-Communist righteousness, the nihilism of Vietnam, the slick patriotism of the present. The changing American moods are filtered through the conventions of patriotic entertainment, and, amazingly, this device never seems shallow—perhaps because all the observations are grounded in the show-biz life, the cynical yet hopeful bantering of people who must always face an audience. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. To see her fully engaged, all her talents liberated, is a wonder. She sings the honeyed forties pop as if it had been written for her. With George Segal in an affectionately written part as a gagwriter who gets purged in the McCarthy period. (12/2/91). R. **19, 41, 59, 59, 155, 158, 160, 200, 206, 213, 217, 219, 300, 302, 304, 306, 308, 311, 311, 315, 319, 406, 500, 503, 503, 504, 505, 506, 514, 514, 516, 516, 517, 523, 527, 533, 600, 606, 608, 610, 610, 612, 616, 619, 621, 625, 625, 700, 706, 708, 715, 756, 760, 801, 808, 820, 902, 904, 912, 916, 919, 922, 922, 934, 956, 961, 965, 967, 970**

★ **FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 9, 20, 25, 60, 65, 79, 155, 204, 220, 300, 307, 312, 315, 321, 500, 504, 506, 510, 512, 601, 517, 522, 527, 533, 606, 610, 616, 621, 625, 634, 635, 636, 700, 702, 708, 714, 756, 805, 901, 904, 906, 917, 934, 950, 962, 967**

HIGHLANDER 2: THE QUICKENING—(1 hr. 31 min.; 1991) In the year 2024, the only thing between us and the sun is an energy shield—or is it? The Highlander (Christopher Lambert) struggles to save Earth while saving his own head from the evil dictator (Michael Ironside) of planet Zeist. With Sean Connery and Virginia Madsen. R. **9, 36, 54, 521, 606, 908, 933**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **10, 43, 44, 306, 522, 533, 714, 969**

HOUSE PARTY 2—(1 hr. 34 min.; 1991) The homeboys grow up and apart—Play attempts to find fame and fortune in the music world while Kid heads off to college. Directed by Doug McHenry and George Jackson. With R. **33, 91, 150, 158, 160, 211, 218, 530, 908, 911, 919**

KAFKA—(1 hr. 28 min.; 1991) A mystery thriller with

Jeremy Irons as an insurance clerk whose curiosity about the puzzling disappearance of a colleague leads him on a not-so-merry chase. Directed by Steven Soderbergh. With Theresa Russell and Joel Grey. PG-13. **55**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. With Chris Eccleston and Paul Reynolds. R. **49**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **3**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. **7, 18, 62, 67, 85, 155, 200, 217, 220, 308, 314, 320, 512, 514, 606, 621, 625, 632, 702, 703, 714, 723, 724, 802, 810, 816, 906, 912, 932, 938, 959, 969**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **10, 26, 45, 314, 516, 533, 608, 808, 961, 965**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **9, 50**

MY FATHER IS COMING—(1 hr. 22 min.; 1991) Monika Treut writes and directs the story of Vicky, a young girl whose attempts to escape her German roots and find fame in Manhattan are stymied by a visit from her conservative Bavarian father. NR. **3**

MY GIRL—(1 hr. 32 min.; 1991) Reviewed in this issue. PG. **5, 18, 18, 34, 59, 59, 59, 67, 67, 85, 155, 158, 160, 200, 204, 206, 214, 217, 219, 300, 304, 306, 307, 309, 315, 318, 400, 406, 503, 505, 506, 513, 517, 520, 522, 523, 524, 526, 527, 530, 532, 600, 606, 608, 610, 610, 611, 621, 625, 625, 627, 632, 634, 702, 703, 706, 708, 709, 714, 724, 755, 757, 801, 816, 820, 900, 902, 904, 912, 919, 933, 934, 936, 937, 953, 961, 961, 965, 967, 970**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **19, 49, 906, 969**

★**OTHER PEOPLE'S MONEY**—(1 hr. 40 min.; 1991) In this hyperbolic comedy about a 1980s-type corporate raider, Danny De Vito has a perfect role—Lawrence Garfield, an undersize, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. He has slowed down a bit, opened himself up—this is his first character to have a soul. *Other People's Money*, which the veteran Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates little or nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. (11/4/91) R. **9, 19, 24, 33, 64, 85, 210, 219, 301, 306, 313, 317, 319, 501, 503, 507, 510, 601, 517, 523, 533, 603, 606, 608, 613, 621, 625, 639, 706, 708, 723, 724, 753, 759, 762, 803, 810, 817, 905, 906, 908, 918, 920, 950, 962, 965, 969**

OVERSEAS—(1 hr. 36 min.; 1991) In French, with Eng. subtitles. The French actress Brigitte Rouan stars in and directed this drama about three very privileged, very different sisters caught in the political unraveling of French Colonial Africa. With Nicole Garcia, Marianne Basler. NR. **63**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14**

THE PEOPLE UNDER THE STAIRS—(1 hr. 41 min.; 1991) More horror from Wes Craven (*Nightmare on Elm Street*), involving a young ghetto boy's grisly discovery while he reluctantly cases out a slumlord's house for a future robbery. R. **20, 38, 89, 150, 156, 157, 158, 160, 200, 214, 300, 318, 521, 530, 606, 608, 724, 762, 800, 815, 900, 904, 908, 918, 919, 933**

PIN—(1 hr. 42 min.; 1988) A psychological thriller starring a life-size medical dummy that becomes the head of a suburban household. Written and directed by Sandor Stern. NR. **1**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3, 46, 67, 302, 313, 507, 514, 533, 603, 608, 634, 635, 706, 707, 821, 904, 920, 937, 956**

★**RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **14, 38, 51, 627, 632**

THE RAPTURE—(1 hr. 42 min.; 1991) Inept. Mimi Rogers plays Sharon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming about the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't: She's unsatisfied, she's bored, life is hollow and empty. She joins a Christian evangelical cult, but that turns out to be hollow and empty, too. The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and one can only agree with him. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkin-land. The movie is so remote and affectless that it seems to be some sort of put-on; we're pulled up short when we discover that Tolkin is dead serious. (10/14/91) R. **14**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. With Denzel Washington and John Lithgow. R. **33, 160, 530, 919**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **10**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins). The meetings between Clarice and Lecter are the emotional heart of the movie. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **26, 36**

STAR TREK VI: THE UNDISCOVERED COUNTRY—(1 hr. 50 min.; 1991) The original crew members reassemble for their sixth and last mission, bringing peace to the final frontier. Directed by Nicholas Meyer (Star Trek II). PG. **9, 24, 36, 36, 36, 59, 59, 65, 85, 219, 219, 222, 300, 304, 319, 406, 406, 507, 514, 514, 517, 517, 532, 534, 610, 610, 625, 625, 634**

★**THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **10**

STRICTLY BUSINESS—(1 hr. 45 min.; 1991) A comedy, marking the feature-film debut of just about everyone involved, about a mailroom clerk who befriends a superior, gets the girl, and climbs the corporate ladder faster than you can say "J. Pierpont Finch." With Tommy Davidson, Halle Berry, Joseph C. Phillips. Directed by Kevin Hooks. PG-13. **9, 20, 33, 52, 89, 91, 157, 211, 213, 218, 530, 904, 911, 919**

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has always been a lucky guy, but his luck is about to run out—just as soon as he wins the New York State lottery. Directed by George Gallo. With Danny Aiello and Anthony LaPaglia. R. **7, 48, 314, 511, 514, 522, 708, 802, 937**

THE WAGES OF FEAR—(2 hrs. 8 min.; 1953) Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America is shown (for the first time in the U.S.) in its entirety. NR. **13**

YOUNG SOUL REBEL—(1 hr. 43 min.; 1991) A young British filmmaker uncovers the rising black youth subculture that ran alongside the noisy punk movement in 1977 London. Directed by Isaac Julien. NR. **10**

REVIVALS

THE MAGIC FLUTE—(2 hrs. 14 min.; 1975) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that the filmmaker should have taken more holidays from anxiety, despair, and God. Bergman's staging is fluid and intimate in a way that opera onstage could never be, and Mozart's drama of the trials of love emerges with clarity and force. **8**

MEAN STREETS—(1 hr. 50 min.; 1973) Martin Scorsese's tormented love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid Mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel and Amy Robinson. **8**

THE RULES OF THE GAME—(1 hr. 50 min.; 1939) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of prewar France. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, December 4

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; previewing now prior to a 12/5 opening. All previews $25; after opening $30 to $45. Phone theater for holiday schedules. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

THE CRUCIBLE—Jane Adams, George Martin, Maryann Plunkett, Madeleine Potter, Martha Scott, Martin Sheen, Fritz Weaver, Carol Woods, and Michael York (all of them stars) appear in the arrival of the 1953 Tony-award-winning play by Arthur Miller focusing on the Salem witch-hunt trials of 1692; directed by Yossi Yzraely; costumes by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m; $35 to $40; balcony seats at all performances $10 for students. Previewing now prior to a 12/10 opening; runs through 1/5/92. Check theater for holiday schedules. National Actors Theater production at the **Belasco,** 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

NICK & NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* The book and direction are by Arthur Laurents; the music is by Charles Strouse; the lyrics are by Richard Maltby Jr.; the costumes are by Theoni V. Aldredge. Featured in the cast are Christine Baranski, Chris Sarandon, Yvette Lawrence, Thom Sesma, Faith Prince, Kip Niven, Michael Lombard, Jeff Brooks, Remak Ramsay, and Debra Monk. Previewing now prior to a 12/8 opening. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., and Sunday at 3 p.m.; $40 to $60; Wednesday at 2 p.m., $30 to $50. Check theater for holiday changes. At the **Marquis,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 mins. **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Lillias White has resumed the role of Grizabella. Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2 p.m., Sunday at 3, Monday through Saturday (except for Thursdays, which are dark) at 8 p.m., $42.50 to $60. New Year's Eve prices $42.50 to $70. On 1/6, *Cats* resumes its normal schedule. At the **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; music by Cy Coleman, lyrics by David Zippel; choreography by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of the best of musical comedy and private-eye films of the '40s with a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40–$60. **Virginia,** 245 West 52nd Street (977-9370). 2 hrs. 30 mins. ● ● **IRLS**

DANCING AT LUGHNASA—Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast (Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, Dearbhla Molloy) plays the first 20 weeks of the run. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. Opened: 10/24/91. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.; $40 to $60. Opened: 11/12/89. **Martin Beck Theater,** 302 West 45th Street (246-6363). 2 hrs. ● ● **IRLS**

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in a revival of Harold Pinter's 1967 Tony-award-winning play, directed by Gordon Edelstein and featuring in the cast Daniel Gerroll, Jonathan Hogan, Reed Diamond, and John Horton. An attractive woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; $25 to $35; runs through 12/8. A Roundabout Theater production at the **Criterion Center Theater,** Broadway at 45th Street (869-8400). 2 hrs. **IRLS**

LOST IN YONKERS—Rosemary Harris, Bruno Kirby, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and runs a candy store downstairs. Her teenage grandsons move in with her when their father goes south to work. With David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. Phone for holiday changes. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $60. 200 tickets ($16) available at box office Monday through Thursday for students and senior citizens with valid I.D.s; 2 to a person. Holiday schedules are slightly altered 12/23 to 1/5/92. New Year Eve's tickets are $40 to $80. From 1/6/92, normal schedules will prevail. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce (who is being replaced as The Engineer 12/16 by Francis Ruivivar), and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby Jr., and the direction is by Nicholas Hytner. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 p.m. and Saturdays at 8 p.m.) Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. Phone for holiday changes. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

ON BORROWED TIME—George C. Scott brings his towering presence to (and is also the director of) a revival of Paul Osborn's comic fantasy, based on the L. E. Watkins novel, which tells about a grandfather and his adoring, orphaned grandson (Matthew Porac). Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the cast are Conrad Bain, Bette Henritze, Nathan Lane, and Teresa Wright. Tuesday through Thursday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $36; Friday and Saturday at 8 p.m., $40; runs through 1/5/92. At **Circle in the Square Theater,** 1633 Broadway, at 51st Street (239-6200). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Monday–Saturday at 8, Wednesday and Saturday at 2; $27.50–42.50. **Music Box,** 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

PETER PAN—The musical, based on Sir James M. Barrie's 1904 novel about the boy who "wouldn't" grow up, stars Cathy Rigby, a world gymnastics gold-medal winner, in the title role; directed by Fran Soeder, with lyrics by Carolyn Leigh and music by Moose Charlap; additional lyrics by Comden and Green, and music by Jule Styne. J. K. Simmons plays Captain Hook, and also featured are Cindy Robinson, Don Potter, Lauren Thompson, Michelle Schumaker, Karl Maschek, and Joey Cee. The flying is by the famous Foys, Peter and Garry, who have flown former famed Peter Pans: Maude Adams, Jean Arthur, Eva LeGallienne, Mary Martin, and Sandy Duncan. Tuesday through Saturday at 7:30 p.m.; Wednesday, Friday, and Saturday at 2 p.m., Sunday at 3 p.m.; extra performances 12/26, 1/2/92, at 2 p.m.; $20 to $50; plays through 1/5/92. Tuesday evenings, all orchestra seats $35. **Minskoff Theater,** 200 West 45th Street (307-4100). 2 hrs. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, audience, and stagehands alike. With Karen Culliver (the Creature's love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8, Saturday at 2, Wednesday at 2; $35 to $60. Opened: 1/26/88. Many, many Xmas holiday changes. Phone theater for details. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. (Phone for holiday schedule.) Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35–$60; Wednesday at 2 p.m., $30–$52.50; Saturday at 2, $30–$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop (who is replaced 12/10 by Stockard Channing), Courtney B. Vance, and John Cunningham star in John Guare's multi-award-winning play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Colin Mitchell (who on 12/10 replaces Gus Rogerson), Philip LeStrange, Patricia Hodges, Jace Alexander, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson (who on 12/10 replaces Deirdre Lovejoy), David Burke. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $37.50–$45 (phone for holiday changes). Opened: 11/8/90. **Vivian Beaumont,** in Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 mins. **IRLS**

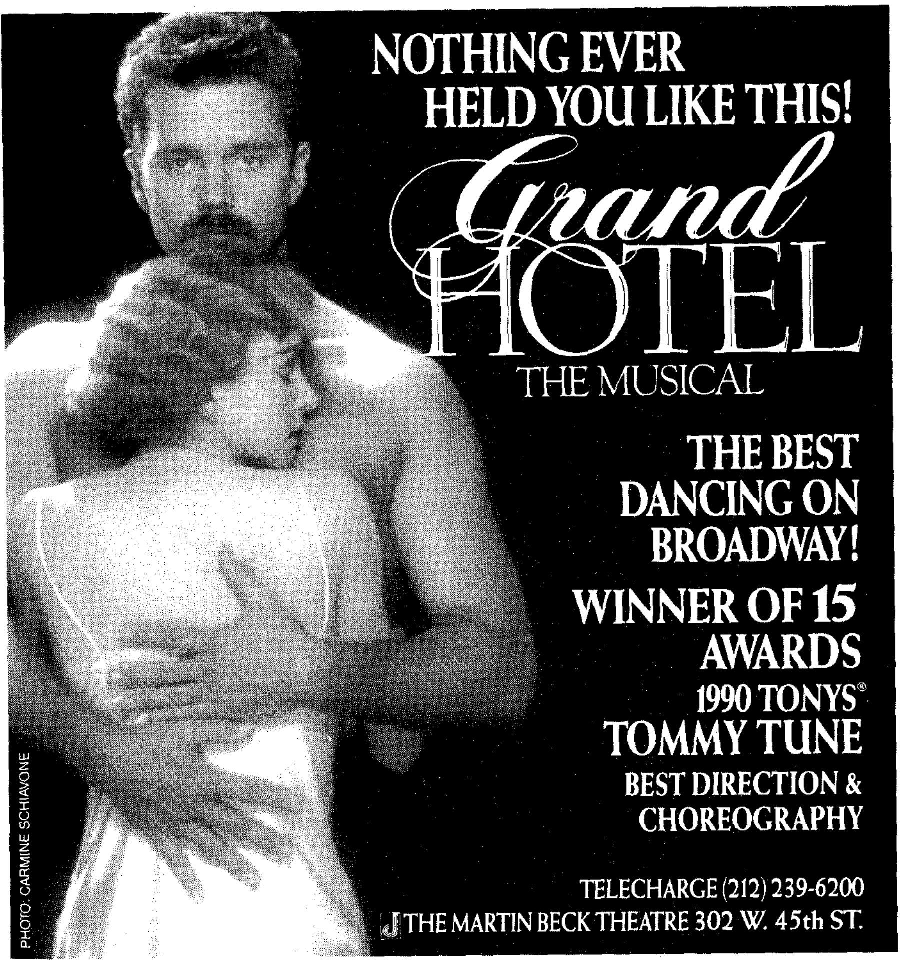
THE WILL ROGERS FOLLIES—This year's winner of six highly-deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; lyrics by Comden and Green. In the highly satisfying cast are Susan Anton (as "Mr. Ziegfeld's favorite," replacing Cady Huffman through mid-February), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSOLUTELY RUDE—Musical comedy consisting of a collection of songs and scenes about current people and topics, including Cardinal O'Connor, Kitty Kelley, Pee-wee Herman, and the Guardian Angels. Featured in the cast are Amy Ryder, Mark-Alan, Frank Maio, Virginia McMath, and Rick Crom. The music and lyrics are by Rick Crom; directed by John McMahon. $12; Wednesday, Thursday, Friday at 8. **Comedy Cellar,** 117 MacDougal Street (254-3630).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb*



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Musical. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

THE BABY DANCE—Jane Anderson's play stars Genie Francis and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around an upscale couple who bypass adoption services to acquire the unborn child of an overburdened southern family. Others in the cast are Richard Lineback, Robert Hogan, and Joel Polis. Tuesday through Thursday at 8 p.m., Sunday at 7 p.m., $30; Friday at 8 p.m., Saturday at 6:30 p.m. and 9:30 p.m., Sunday at 3 p.m.; $35. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $32.50 (no more Thursday performances). Phone for holiday changes, At the **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BELLS—A one-man (Everett Quinton) bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, and starring Everett Quinton; and also directed by him. Friday at 11 p.m., Saturday at 10 p.m.; $15. **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

THE BIG KNIFE—Clifford Odets's play about corruption in 1948 Hollywood; directed by A. M. Raychel; with Paul Dommermuth, Madigan Ryan, Charles Fatone, Ray Lindie, and Ken Posthauser. Thursday through Saturday at 8:30; through 12/14; $15. At the **Theater-Studio**, 750 Eighth Avenue (719-0500).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton, with Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25. At the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

BON APPÉTIT!—"An Evening With Jean Stapleton," with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for chocolate cake. Call theater for specifics. $22 to $27; through 12/15. At the **CSC Repertory Theater,** 136 East 13th Street (677-4210).

BORN TO RUMBA!—Musical by Michael Alasa, about sex, sin, and self-deception set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday–Saturday at 8; $15. **DUO,** 62 East Fourth Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia are the stars of Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" decide they want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Susan Giosa, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater,** Broadway at 76th Street (580-1313).

DEARLY DEPARTED—David Bottrell and Jessie Jones's play, directed by Gloria Muzio. Set in the rural South, action follows a family as they reunite for the funeral of the family patriarch. With Dylan Baker, Sloane Shelton, Leo Burmester, Wendy Lawless, Linda Cook, Jill Larson, Mary Fogarty, J. R. Horne, Greg Germann. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m. , Sunday at 3 p.m. (12/23 and 30 at 8 p.m.); $22–$28; 12/4 through 1/10/92. **Second Stage Theater,** Broaday at 76th Street (307-4100).

THE DON JUAN AND THE NON DON JUAN—A musical by Neil Radisch (music) and James Milton, and David Goldstein (book and lyrics); directed by Evan Vionoulis. With Joseph Adams, Karen Mason, Vicki Lewis, Polly Pen, Monica Carr. About the romantic misadventures of two men (both played by Joseph Adams). Tuesday–Saturday at 8, Sunday at 3 and 7:30; 12/5–12/29. No performance Xmas Day, added matinee 12/28 at 3; $18 and $22. Vineyard Theater's **26th Street Theater**, 309 East 26th Street (353-3874).

THE DROPPER—Ron McLarty's play examines the plight of a family affected by the mental and physical handicaps of a child. With Wendy Scharfman, Richard Long, Bob Horen, Nick Giangiullio, John Beard. Tuesday–Saturday at 8, Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; from 12/3; $20–$22.50. **INTAR,** 420 West 42nd Street (564-8038).

THE FANTASTICKS—Longest-running show on or off Broadway (*in its 32nd year!*); a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20. At the **John Houseman Theater,** 450 West 42nd Street (564-8038).

FORBIDDEN BROADWAY—Presents a new version, *Forbidden Christmas*, through 1/5/92 only (then the original returns). This satirizes banal holiday songs and the exploitation of Xmas by show-biz types. Also, holiday spoofs of some Broadway hit shows, and celebrities on the receiving end of Alessandrini's comic harpoons as punishment for having made hit holiday records. Tuesday through Friday at 8:30, Saturday at 7 and 10, Sunday at 3:30 p.m. and 7:30 p.m.; $32.50–$35. **Theater East,** 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m.and 7:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's Place,** 158 West 72nd Street (595-7400). ●

FREE SPEECH IN AMERICA—Written and performed by essayist/columnist/editor-at-large/author Roger Rosenblatt. Wednesday through Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m.; $16. **American Place Theater,** 111 West 46th Street (840-3074).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. Featured in the cast are Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

GALILEO—A revival of Bertolt Brecht's play (in an English version by Charles Laughton), directed by Eve Adamson, tells of the scientist's quest for truth, and his eventual recantation. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 2/14//92 in rotating repertory with Shaw's *Geneva* and Schiller's *Mary Stuart* (which starts 2/7/92). At the **Bouerie Lane Theater,** 330 Bowery (677-0060).

GENEVA—A revival of George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco, on trial in a courtroom peopled by foreign ministers, Soviet commissars, Third World dictators, Jewish refugees, bishops, journalists, and typists, is wired for sound and broadcast to the world; directed by Casey Kizziah. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $13; run extended through 1/31/92. At **Bouwerie Lane Theater,** 330 Bowery (677-0060).

GREETINGS—Tom Dudzick's comedy/drama about a youth who has brought his Jewish/atheist fiancée home to meet his very Catholic parents and his retarded brother, whereupon all plunge into an exploration into the nature of truth and tradition; directed by Seth Barrish. Thursday through Saturday at 8, Sunday at 3 p.m. and 7 p.m.; $12; through 12/22. At the **One Dream Theater,** 232 West Broadway (279-4200).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper, and text by Michael Sommers and Steve Ross. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $27.50; 12/4 to 1/12/92. Phone for holiday changes. An American Cabaret production at the **Theater at St. Peter's,** 619 Lexington Avenue (688-7253).

JOY SOLUTION—Stuart Duckworth's play, set on the day of the Kent State shootings, starts in the Detroit apartment of a high-school choral instructor; directed by Seth Gordon. Featured in the cast are Daniel Ahearn, Anne Newhall, Leigh Dillon, Justin Cozier, and Shareen Powlett. Tuesday through Sunday at 8 p.m.; through 12/22; $12. At the **Primary Stages Theater,** 354 West 45th Street (333-7471).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house to celebrate a long, not-quite-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2:30 p.m.; $35. A Manhattan Theater Company production at the **City Center's Stage I Theater,** downstairs, 131 West 55th Street (581-7907).

LOVERS AND MADMEN—Three one-acters conceived and directed by Damien Gray: Robert Sawyer's *Dark Joy*, featuring Liz Burnette and James McCaffrey; Richard Cutting's *In the Nature of the Beast*, featuring Frank Licato, Richard Mamary, and Lisa Fried, and Mark Soper's *Communion*, featuring Matthew Dixon, James McCaffrey, and Robert Anderson. 12/4 through 14; Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $10. At the **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying the experience in Rumania, a police state; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 12/29; $22. A New York Theater Workshop production at the **Perry Street Theater,** 31 Perry Street (302-6989).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba," a Jewish marriage certificate, which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. Current production is in Yiddish, but with simultaneous English translation through headsets. Saturday at 8 p.m., Sunday at 2 p.m. and 5:30 p.m.; $18 to $20; through 1/12/92. **Folksbiene,** 123 East 55th Street (755-2231).

MARVIN'S ROOM—Scott McPherson's drama about unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. With Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Laura Esterman, Alice Drummond, Karl Mascher, Tim Monsion. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; through 12/22. Main Stage at the **Playwrights Horizons,** 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 6th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30, Sunday at 3:30 and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. (Phone for holiday schedule.) Wednesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m. and 7 p.m. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime"; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday, Friday, and Saturday at 8 p.m., Sunday at p.m. and 7 p.m., Wednesday amd Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401).● ●

PERICLES, PRINCE OF TYRE—Nineteenth installment of the late Joseph Papp's 36-play Shakespeare's Marathon, directed by Michael Greif, and featuring Campbell Scott in the title role. Story is about how we cope, individually and collectively, with the loss of people we love, examining cycles of death and birth/resurrection. Featured in the cast are Martha Plimpton (as Pericles's daughter), Robert Beatty Jr., Larry Block, Dan Moran, Paul Butler, Steve Meller, Macintyre Dixon, Don McManus, Joseph Haj, Byron Jennings, Saundra McClain, Cornelia Gonzalez, and Bobo Lewis, Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 2 p.m.; $35. From 12/10, Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $35; through 12/22. At the **Public/Newman Theater**, 425 Lafayette Street (598-7150).

PING CHONG'S NOSFERATU—A Symphony of Darkness: Based on F. W. Murnau's 1922 classic vampire film. Ping Chong here takes a look back at Reagan-era America, with the help of slide projections and special lighting effects, plus modern dance; written and directed by Chong. Wednesday through Sunday at 7:30 p.m.; 12/5 through 22; $15 to $18. **La MaMa ETC**, 74A East 4th Street (475-7710).

RAFT OF THE MEDUSA—Joe Pintauro's drama about a ship, sunk in 1816, with a group of young people fighting for survival under desperate circumstances, hailing passing ships that continue to pass, etc. Sal Trapani is directing the 13-member ensemble. From 12/10 to 19 ($20); then from 12/19, tickets are $25 and $30. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 2 p.m. and 7 p.m. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

RAGS—Christa Moore, Jan Neuerger, and Ann Crumb have leading roles in a revised version of the 1986 musical focusing on the lives of Jewish immigrants in New York at the turn of the century. The book is by Joseph Stein, the music is by Charles Strouse, the lyrics are by Stephen Schwartz; and the show is choreographed and directed by Richard Sabellico. Featured in the cast are Jonathan Kaplan, Alec Timmerman, and David Pevsner. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $30. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West 26th Street (633-9797).

REALITY RANCH—Written and performed by Jane Gennaro, play looks at a writer's struggle for self-respect in the world of entertainment; directed by Peter Askin. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 12/15. At the **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Spanish-language dramas in repertory: Jacobo Langner's *Esperando la Carroz* ("Waiting for the Hearse"); ($15); Dolores Prida's *Botanica*; ($15); Roberto Cossa's *La Nonna* ($15); Gloria Gonzalez's *Cafe Con Leche* ($15); Soraya Maria's *Pension para Senoritas* ($15-$20). Ramon Mendez Quinones's *Los Jibaros Progresistas* ($15); and Federico García Lorca's *La Casa de Bernarda Alba* ($15). For specific dates and times, plus holiday changes, please phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, which he also directed, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who are able to play at least 5 instruments. (Phone for holiday schedule.) Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. **Variety Arts,** 3rd Avenue and 14th Street (239-6200).

THE ROSE QUARTET—Tom Cumella's play about a quartet consisting of 4 veteran New Yorkers on a rooftop rendezvous who are judiciously choosing the joy of living over the fear of aging; directed by Tee Scatuorchio. Featured in the cast are Larry Keith, Joan Copeland, Anne Pitoniak, and Mason Adams. Through 12/29 (no performances 12/24 and 25; additional performances 12/23 and 26); Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. At the **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

SEVEN PILLARS OF WICCA-DICK: A TRIUMPH—Mark Ameen's play, directed by Rich Rubin, charts a gay man's sexual and emotional journey through a landscape of mind, matter, mood, and politics. Thursday and Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 7 p.m.; $15; through 12/8; $15. Check for holiday schedule. At the **Duality Theater**, 119 West 23rd Street, third floor (564-8038).

THE SHADOW OF A GUNMAN—Sean O'Casey's play, set in a 1920 Dublin tenement, centers on a struggling writer (Ian Fitzgibbon) whom the neighbors believe to be a gunman on the run; directed by Shivaun O'Casey (Sean's daughter). Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m.; 12/5 at 1 p.m. and 12/7 at 2 p.m.; $17 to $24; through 12/8. At the **Symphony Space**, Broadway at 95th Street (864-5400).

SIDDOWN!!! CONVERSATION WITH THE MOB—Three short plays by Sam Henry Kass, all capturing men on the wrong side of the law. Featured in the casts are Ray Mancini, Holt McCallany, and Nicholas Turturro. Thursday through Saturday at 10 p.m.; $15; through 12/23. At the **Trocadero Theater,** 368 Bleecker Street (242-0636).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize–winning play dramatizing the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William C. Mitchell, Grant Neale, and Mark Waterman. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; run extended through 12/22. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly, brimming musical (and a great deal of fun) trying to answer the question: "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lou Liberatore, Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday through Sunday. At the **Orpheum Theater,** 126 2nd Avenue (477-2477).

WHAT ABOUT LUV?—Austin Pendleton, Judy Kaye, and David Green are the stars of a 3-character musical version of *Luv*, Murray Schisgal's 1964 satire of love and human relationships; with a book by Jeffrey Sweet, the lyrics are by Susan Birkenhead, the music is by Howard Marren; directed and choreographed by Patricia Birch. 12/6 through 1/19/92 (a varied schedule, so phone first); $18–$20. At the **York Theater**, Two East 90th Street (534-5366).

ZION!—Phyllis Stickney, Ron Richardson, John Fitzgibbon, and David Edwards appear in Beverly Trader's play with gospel music, dealing with the 30-year struggle by African-Americans to be the first to finally establish one of the first black churches in America. Wednesday–Saturday at 8, Saturday at 4, Sunday at 3; $16. At the **Theater of Riverside Church**, 91 Claremont Avenue at 120th Street (869-3981).

OFF OFF BROADWAY

ASTONISH ME—Robin Hooper's play about Jean Cocteau, from his heavily opiated adolescence on, his relationships with Nijinski, Radiguet, Stravinski, Diaghilev, and his manipulative mother; directed by Rosey Hay. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; through 12/8; $10. (HOME moves from its present location on 12/23, so be prepared!) **HOME Theater**, 44 Walker Street (431-7434).

BACK BOG BEAST BAIT—Sam Shepard's drama describes his trip into Cajun country, full of black magic and cowboys who have lost their way; directed by Glenn Weiss. Thursday through Saturday at 8 p.m., 12/5, 6, and 7; 12, 13, and 14; 19, 20, and 21; $10. An Inner Fires production at the**Theater at St. Clements**, 423 West 46th Street (595-0172).

BILLIE, MALCOLM AND YUSUF—Written and directed by Fred Newman, his play with blues and rap music is set in Heaven, where fourth-rate comediennes are trapped in "greatness," and brings them down to earth. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; $20; through 12/29. At the **Castillo Cultural Center**, 500 Greenwich Street (941-1234).

BIOGRAPHY, A GAME—Max Frisch's comedy, directed by Robert Lyons, is complete and colorful with live Bavarian beer–hall music, 9 actors in an onstage green room, and a cordless microphone, telling of a Swiss professor who has a chance to live his life over again. Thursday through Sunday at 8 p.m.; 12/5 through 8, and 12 though 15; $10. At the **Ohio Theater**, 66 Wooster Street (966-4844).

BLOOD ON THE DINING-ROOM FLOOR—A Murder Mystery: Adapted from Gertrude Stein's novella and directed by Barbara Vann; with a vocal and non-instrumental score by William Hellermann; through 12/15; Thursday–Saturday at 8, Sunday at 7; $10–$12. **Medicine Show,** 81 East Second Street (254-3566).

CANDIDA—A revival of George Bernard Shaw's comedy about the domestic turmoil caused when a young poet falls in love with a preacher's wife; directed by David Zarko. Kelly Champion stars, Steve Deighan is Morell, Steve Bittrich is Marchbanks. Friday through Monday at 8 p.m.; 12/6 through 16; $10. At the **Pulse Ensemble Theater**, 870 Sixth Avenue (213-0231).

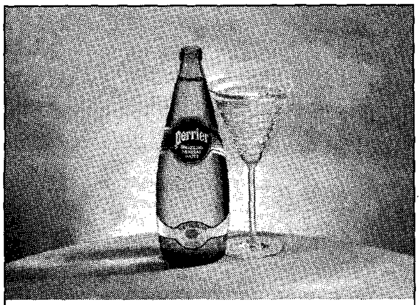
A CHRISTMAS CAROL—Charles Dickens's classic Yuletide ghost story, adapted and directed by Michael J. Murnin. Patrick Farrelly stars as Scrooge, who is transformed from a "Bah, humbug" into a benevolent being. Thursday through Saturday at 8, Sunday at 3; through 12/29; $10. At the **Westside Repertory Theater,** 252 West 81st Street (874-7290).

DARK OF THE MOON—Karen Wexler plays Barbara in a revival of Howard Richardson and William Berney's play, based on the ballad "*Barbara Allen,*" and telling the story of a witch boy who fell in love with her; directed by Marc Geller; with a cast of 14. 12/11–15; Wednesday–Friday at 8, Saturday at 2 and 8, Sunday at 7; $10. A Red Light District production at the **Theater Row Theater**, 424 West 42nd Street (279-4200).

THE DEATH AND LIFE OF SHERLOCK HOLMES—Suzan Zeder's play weaves characters, events, and elements from different Doyle stories into a new Holmes mystery; directed by Russell Treyze. 12/3-5, 7, 10-12, 14, at 8 p.m.; 12/8, 15, at 2 p.m.; $15. **Open Eye Theater,** 270 West 89th Street (769-4143).

EAGLE OR SUN—Mexican playwright Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Saturday at 8; Sunday at 2; through 12/29; $10. At the **Open Eye Theater,** 270 West 89th Street (769-4143).

FOUND A PEANUT—Donald Marguie's comedy about



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THEATER

chidren in a Brooklyn back lot, and the buried treasure and neighborhood bullies that make up their last day of summer vacation; directed by Jack Haley. 12/3–8 at 8; 12/7, 8 at 2. Rakka-Thamm production at the **Westbeth Theater**, 151 Bank Street (979-5999).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday–Sunday at 8; $65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696-8585).

HEATHEN VALLEY—Romulus Linney's play dealing with the people of his native Appalachian mountains. through 12/22 at 8 p.m. Signature at **Kampo Cultural Center,** 31 Bond Street (262-1647).

HELLS OF DANTÉ—Harry Granick's political play about the machinations of a woman who tries to manipulate her husband upward; directed by Blair Park, with a cast of 6. Thursday–Saturday at 8, Sunday at 3; $5; 12/5–15. **Morningside Players,** 100 LaSalle Street, Broadway and 124th Street (865-2870).

THE HOLLOW—Agatha Christie's murder mystery, filled with intrigue, romance, eccentric characters, and a murder; directed by Fred Fondren. Wednesday through Saturday at 8; through 12/7; $10. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

IPHIGENIA IN TAURIS—A revival of one of Goethe's major plays, wherein Iphigenia's individual human heart becomes the center of gravity for the moral judgment of the play; directed by Gregorij H. von Leitis. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through January. At the **Elysium Theater**, 204 East 6th Street (713-5478).

THE LAST REHEARSAL—Gilbert Martin's look at the tests married couples face working together professionally. Thursday–Saturday at 8, Sunday at 3; 12/5–8; $8. **Theater 22**, 54 West 22nd Street (956-4712).

LINE—Israel Horovitz's play, in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

THE LONG CHRISTMAS DINNER—A revival of Thornton Wilder's play representing the dinner marker for one family's growth and change over a 60-year span; directed by Brenda Lynn Bynum; with a cast of 12. 12/5 through 8, and 12/11 through 22 (phone for times); $10. **Oasis,** 230 East Ninth Street (673-3706).

LOTTO—*Experience the Dream*—Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. With Steve Baumer, C. C. Toni, John L. Bennett, Billy Ray Tyrons, Karl Calhoun, Otis Young Smith, Elise Chance, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Cyndi Galloway-O'Connor. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 4; $8 to $15; through 1/26/92. At the **Billie Holiday**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

LOVE IN THE SHADOW OF THE UMBRELLA BAMBOO—Romanian émigré Oana-Maria Hock tells of a 100-year-old man who goes to a memory recording–studio to have a special moment in this past re-created by a team of artist technicians. Wednesday–Saturday at 8, Sunday at 3; $12; through 12/22. Blue Heron at the **Mazur**, 555 East 90th Street (787-0422).

LYSISTRATA—A comic version of the Aristophanes play, directed by Mark McKenna, pokes fun at the stupidity of war. With Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, Camille Wiedorn. $10; Thursday, Friday, Saturday at 8; through 12/14. **CBGB**, 313 Bowery (982-4052).

NO CURE FOR CANCER—Dennis Leary's one-man performance about death, disease, and eventual salvation. Wednesday–Saturday at 8:30; Friday and Saturday at 10:30; Sunday at 7; $15–$18. At the **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

THE PRINCE AND THE PAUPER—Based on Mark Twain's charming story, this swashbuckling adventure has book, music, and lyrics all written by Lewis Hardee. Wednesday–Friday at 8, Saturday at 2 and 8; 12/4–14; $11–$13. Main Hall, **Wagner College**, 631 Howard Avenue, Staten Island (1/718-390-3259).

SUAVE SUCCUBUS *or* THE GHOST AND MR. TAYLOR—Clint Jefferies's sex farce of murder, intrigue, a haunted house and its unwitting inhabitants and incubus; directed by Duane Mazey. Tuesday through Friday at 8 p.m.; 12/10–1/24/92; $15. **Wings Theater Company**, lower level, 154 Christopher Street (627-2961).

TIMES SQUARE ANGEL—Written by and starring Charles Busch as a tough nightclub chanteuse in 1948 who is visited by an angel on Xmas Eve and given the opportunity to change her selfish ways. Thursday through Sunday at 8, Saturday at 10:30 p.m.; $10; through 12/15. With Theresa Aceves, Arnie Kolodner, Kenneth Elliott, Ralph Buckley, Yvonne Singh. **Theater for the New City,** 155 First Avenue (254-1109).

TO BE...OR KNOT—Robert Monticello's *Stage Fright*; Geralyn Horton's *Ex-Machina*; William Borden's *Hangman* and *Moving Letters*; and Christopher Wood's *The Pact*. Through 12/23; $10. At the **Impact Theater**, 612 Eighth Avenue (391-0418).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200). ● ●

TRIPLE BILL—Israel Horowitz's *Stage Directions*, directed by Charles Levi; M. Z. Ribalow's *Sundance*, directed by Richard Manichello; Tom Topor's *But Not for Me*, directed by R. A. Curry. 12/5, 6, and 7 at 8 p.m., and 12/8 at 3 p.m. FREE! Directors' Unit of the **T. Schreiber Studio**, 83 East 4th Street (420-1249).

THE TROJAN WOMEN—A revival of Euripides' passionate attack on the savagery of war, directed by Shepard Sobel. All the Trojan men have been killed, and the women stand as living testament to the results of the Greeks' campaign against Troy. Through 12/7; Tuesday–Friday at 8, Saturday at 5and 9, Sunday at 2. **Pearl Theater**, 125 West 22nd Street (645-7708).

TROUBLEMAKERS—A triple bill: Leonard Melfi's splendid *Birdbath*, Larry Myers's *White Boys Can't Rap*, and Henry Wyatt's *I'm Alone, Honest*—is seen through 12/21, playing Saturday evenings only, at 8 p.m.; $5. In the fourth floor Studio Theater of **Real Theater**, 1026 Sixth Avenue, near West 38th Street (529-0103).

TWO BY LARRY MYÈRS—*Downtown Psychobroads* focuses on the relationship between a girl and her religious-cult-deprogrammed beau. The second is *Xmas a Go Go*, about two opposing personalities in a department store. Both plays run Thursday through Sunday at 8 p.m.; $5; through 12/15. At the **Theater for the New City**, 155 First Avenue (254-1109).

VICTOR FRANKENSTEIN—A Gothic horror story adapted, directed by Terry O'Reilly from Mary Wollstonecraft Shelley's novel. Saturday and Sunday at 2 and 6 p.m.; $7.50; 12/7-1/5/92. A Mabou Mines production at **Sideshows by the Seashore**, Coney Island Boardwalk at West 12th Street (1/718-372-5159).

THE VOICE OF THE PRAIRIE—Maureen Silliman, Tim Halligan, and Fred Burrell are the stars of John Olive's play concerned with the early days of radio, which it admires and praises; directed by Richard Harden. The three actors play 7 roles as the story spans 1895 through 1923. Through 12/15; Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $12. A Triangle Theater production at the **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

YOU CAN'T TAKE IT WITH YOU—Kaufman and Hart's farce about an eccentric family who believe money and power are irrelevant; that happiness alone is essential; directed by Lee Gundersheimer, with a cast of 16. Thursday–Saturday at 8, Sunday at 3 and 7; $10; 12/5–22. **Avalon**, Broadway at 105th (316-2668).

WOMEN IN BECKETT—Samuel Beckett's playlets about women living in a barren, isolated landscape, completely alone, conceived and directed by Moises Kaufman, relevant to society today. With Rosemary Brady, Nellie Zastawna, Kier Edwards, Mildred Feiner, Anne Putnam, Janet Gibson, Liliam Johnson, Megan Hunt. Tuesday–Sunday at 9; through 12/8; $10. **Theater for the New City,** 155 First Avenue (721-2721).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

STUART DAVIS/GRAHAM NICKSON—Paintings and watercolors from all periods of his career/Figurative paintings. Through 12/21. Salander-O'Reilly, 20 E. 79th St. (879-6606).

JOELLEN DUESBERRY—Paintings and monotypes of landscapes in Colorado, New York, and Maine; through 12/14. Graham Modern, 1014 Madison Ave. (535-5767).

HERBERT FERBER—Paintings and sculpture from the past ten years by this New York School artist (1906–1991); 12/4–1/2/92. Knoedler, 19 E. 70th St. (794-0550).

OTTO FRIED—Metal reliefs; through 12/20. Moeller, 52 E. 76th St. (988-8483).

ALAN GLASS—Thirty-four assemblages and constructions from 1971 to 1991 that reflect the artist's Surrealist leanings; through 12/28. Bernard, 33 E. 74th St. (988-2050).

SU GROSS—Recent abstract paintings from her "Inner Light" series that combine fragmented passages of landscape with geometric shapes; through 1/15/92. The New York Academy of Sciences, 2 E 63rd St. (838-0230).

PETER HAYES—Works in laminated porcelain by a British ceramist; through 12/21. Graham, 1014 Madison Ave. (535-5767).

JORGE IMMENDORF—Works from the 1960s, including drawings, paintings, and objects; through 12/21. Werner, 21 E. 67th St. (988-1623).

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still-life paintings in frames designed and made by the artist/Jewelry designed in collaboration with Mr. Kulicke. Through 12/21. Davis & Langdale, 231 E. 60th St. (838-0333).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

PHILIP TAAFFE—Recent paintings; through 1/11/92. Gagosian, 980 Madison Ave. (744-2313).

JESSICA TCHEREPNINE—Botanical watercolors; 12/6–1/15/92. Shepherd, 21 E. 84th St. (861-4050).

BOB THOMPSON—Paintings of bacchanalian scenes in which winged, Goya-esque creatures romp, with compositions based on Italian Renaissance paintings; through 12/14. Vanderwoude Tanabaum, 24 E. 81st St. (879-8200).

CY TWOMBLY—Prints from the early 1950s through 1983; through 1/4/92. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

ALEXANDER ARCHIPENKO—Sculptures from 1909 to 1954, in terracotta, bronze, and aluminum; through 12/28. Adler, 41 E. 57th St. (308-0511).

ARMAN—Recent works that transform the outward appearance of recognizable objects, such as bicycles or radios, through a processed manipulation of their surfaces; through 12/21. Del Re, 41 E. 57th St. (688-1843).

DONALD BAECHLER—Paintings from 1981–1982; through 12/21. Baron/Boisante, 50 W. 57th St. (581-9191).

RICHARD BAKER/CHARLES G. SHAW—New still-life paintings/Paintings from the 1930s and 1940s; 12/4–1/4/92. Washburn, 41 E. 57th St. (753-0546).

WILLIAM BECKMAN—Recent paintings of the female nude in aseries titled "Dossier of a Classical Woman"; through 1/11/92. Steibel Modern, 32 E. 57th St. (759-5536).

JAKE BERTHOT—New paintings; through 12/21. McKee, 745 Fifth Ave. (688-5951).

STANLEY BOXER—Recent gestural abstract paintings that incorporate mixed media; thrugh 12/14. Emmerich, 41 E. 57th St. (752-0124).

CLAUDIO BRAVO—Meticulously rendered drawings of still life and figures; through 1/4/92. Marlborough, 40 W. 57th St. (541-4900).

JOHN CHAMBERLAIN—New etchings and monotypes made with layers of crushed and twisted plates and brightly colored transparent and metallic inks; 12/6–1/4/92. Pace Prints, 32 E. 57th St. 421-3237).

LARRY COHEN—New landscape paintings; through 12/10. De Nagy, 41 W. 57th St. (421-3780).

WILLIAM DUNLAP—Narrative paintings of the American landscape and constructions; 12/4–1/4. French, 24 W. 57th St. (247-2457).

DUNCAN HANNAH—Drawings that evoke memories of childhood; through 12/28. Tatistcheff, 50 W. 57th St. (664-0907).

JUHANNI HARRI—Assemblages made from junk and found objects by a Finnish artist; through 2/1/92. CICA, 724 Fifth Ave. (586-2422).

ROYCE HOWES/GWENN THOMAS—Paintings on paper that resemble constricted views of landscapes, still lifes, and portraits/Cibachrome photographs that rearrange existing architecture. Through 12/21. Borgenicht, 724 Fifth Ave. (247-2111).

EDWARD KOREN—Drawings, prints, and watercolors; through 12/21. Dintenfass, 50 W. 57th St. (581-2268).

SEYMOUR LIPTON—Drawings, maquettes, and sculpture from the last decade of his life; through 12/22. Babcock, 724 Fifth Ave. (535-9355).

MANEL LLEDOS—Paintings that suggest abstracted landscapes, by an artist from Barcelona; through 12/14. Prats, 24 W. 57th St. (315-3680).

AGNES MARTIN—Eight paintings executed during the past year; 12/6–1/4/92. Pace, 32 E. 57th St. (421-3292).

ANA MENDIETA—Earth and body works from her "Silueta" series executed between 1973 and 1980, mainly in Mexico and Iowa; 12/5–1/11/92. Lelong, 20 W. 57th St. (315-0470).

PATON MILLER/ADAM STRAUS—Paintings that depict daily life with gravity and humor/Paintings of industrial landscapes. Through 12/21. Haime, 41 E. 57th St. (888-3550).

ED MUSANTE—Images of primitive animals and figures in Japanese rice paper layered onto birch panel with casein, gouache, and powdered pigments; through 12/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOAN NELSON/DIANE ARBUS—New paintings that evoke a timeless and personal landscape/Photographs from her "Untitled" series, taken at a home for the mentally retarded during 1970–71. Through 12/28. Miller, 41 E. 57th St. (980-5454).

BEVERLY PEPPER—Cast-bronze wall reliefs; through 1/4/92. Emmerich, 41 E. 57th St. (752-0124).

PABLO PICASSO/LUCIEN CLERGUE—Drawings, prints, sculpture, and ceramics/Black-and-white and color photographs of the bullfight. Through 12/20. Krugier, 41 E. 57th St. (755-7288).

ANTONIO SAURA—Figurative abstract paintings from the 1960s; through 12/14. McCoy, 41 E. 57th St. (319-1996).

RUGGERO SAVINIO—New paintings that explore contemporary life in Italy, depicting images of figures in interior and landscape settings; 12/4–1/18/92. Daverio, 41 E. 57th St. (826-4210).

TOM SLAUGHTER—Paintings, drawings, and prints of familiar objects on bright colored monochromatic backgrounds; 12/4–1/8/92. Siegel, 24 W. 57th St. (586-0605).

DANIEL SPOERRI—Paintings from his "Background Landscapes" series, derived from a collection of paintings by a Munich copyist; through 12/31. Zabriskie, 724 Fifth Ave. (307-8492).

PAVEL TCHELITCHEW—Paintings, watercolors, and drawings spanning the 1920s through the 1950s, including still lifes, figural compositions, and later abstract works; through 12/14. Rosenfeld, 50 W. 57th St. (247-0082).

JIM TOUCHTON/AMY SMITH—Paintings of landscapes and gardens in East Hampton/Still-life paintings that function as jigsaw puzzles; 12/7–1/4/92. Fischbach, 24 W. 57th St. (759-2345).

BILL TRAYLOR—Paintings of animals, people, abstract forms, and events on cardboard by this artist who was born into slavery in 1856 and began painting at the age of 82; through 1/11/92. Ross, 50 W. 57th St. (307-0400).

PATTY WARASHINA—Large-scale polychrome ceramic figurative sculptures; 12/5–1/11/92. Drutt, 724 Fifth Ave. (974-7700).

EDWARD ZUCCA/MICHELLE HOLZAPFEL—Narrative furniture that comments on current social and political issues, 12/5–1/4/92/Hardwood bowls, 12/10–1/4/92. Joseph, 745 Fifth Ave. (751-5500).

SoHo and TriBeCa

IDA APPLEBROOG—Recent paintings in a series titled "Safety Zone"; through 12/14. Feldman, 31 Mercer St. (226-3232).

MILTON AVERY/THOMAS GEORGE—Monotypes from the 1950s/Pastel drawings executed at the pond and nature preserve at the Institute for Advanced Study in Princeton, New Jersey; 12/4–1/11. Snyder, 588 Broadway (941-6860).

BETH B—Paintings and photographs that explore the historical uses of propaganda; through 12/14. 291, 291 Church St. (966-8909).

LAURA BAIRD—An installation titled "Jonestown Carpet," that includes a needle-made carpet depicting an aerial view of the Jonestown, Guyana site as it appeared in 1978; through 12/28. Baer, 476 Broome St. (431-4774).

JOHN BALDESSARI/MARKUS RAETZ—Recent editions of photogravure and aquatint prints using Hollywood film stills/Prints using photogram and photogravure techniques. Through 1/5/92. Crown Point Press, 568 Broadway (226-5476).

GEORG BASELITZ—His recent "Zeitgeist" paintings that depict a stark, turbulent image rendered upside-down; through 12/21. Boone, 417 W. Broadway (431-1818).

JOHN BEERMAN—Paintings of trees in a series titled "The Sound of the Trees"; through 12/21. Lorence-Monk, 578 Broadway (431-3555).

ALAN BELCHER—Portraits of people living in emergency relief operation sites in Monrovia; through 12/28. Belcher, 476 Broome St. (431-4774).

LUIS BENEDIT—Recent works by an Argentinian artist, presented as partof "Art of the Americas: The Argentine Project" in association with Joe Fawbush Gallery and Amy Lipton Gallery; 12/6–1/4/92. Good, 532 Broadway (941-8066).

RICHARD BOSMAN—Recent watercolors; through 12/18. Alexander, 59 Wooster St. (925-4338).

DANIEL BUREN/PEPE ESPALIU—An installation of situated works/Projects and works on paper. Through 12/21. Weber, 142 Greene St. (966-6115).

DAVID CABRERA—Watercolors, photographs, and a sculpture; through 12/23. 303, 89 Greene St. (966-5605).

HYUN SOO CHOI—Seven large-scale paintings; through 12/21. Thread Waxing Space, 476 Broadway (966-9520).

CHUCK CLOSE—Paintings completed between 1989 and 1991, depicting contemporary artists Eric Fischl, Judy Pfaff, William Wegman, and others; through 12/14. Pace, 142 Greene St. (431-9224).

WILLIAM COPLEY—Paintings and drawings from 1956–1991 that employ a private mythology of characters; through 12/14. Nolan, 560 Broadway (925-6190).

MARY COZENS-WALKER—Recent works; through 1/11/92. Staempfli, 415 W. Broadway (941-7100).

FORD CRULL—New paintings that depict layers of symbolic imagery; through 12/28. M-13, 72 Greene St. (925-3007).

TENNESSEE RICE DIXON/ZENA ZIPPORAH—Assemblages, collages, and books; 12/5–2/1/92. Granary Books, 568 Broadway (226-5462).

SEAN EARLEY—Paintings of New York scenes by a Texas-based artist; through 12/21. Bridgewater/Lustberg, 529 Broadway (941-6355).

LAUREN EWING—New sculpture; through 1/8/92. Brown, 23 Watts St. (219-1060).

DAN FLAVIN/HANS COPER—An installation of three fluorescent light wall works/Ceramic works from 1960s and 1970s. Through 12/21. Rubin Spangle, 395 W. Broadway (226-2161).

RUSSELL FLOERSCH—Recent abstract paintings; through 12/28. Stux, 155 Spring St. (219-0010).

GLORIA FRIEDMANN—New sculpture; through 12/21. Marcus, 578 Broadway (226-3200).

FRANZ GERTSCH—Large-scale woodcuts; through 12/21. Twining, 568 Broadway (431-1830),

RAOUL HAGUE—Six new sculptures carved from walnut, sycamore, cherry, and elm that relate to geological and other natural landscape forms; through 12/28. Lennon, Weinberg, 580 Broadway (941-0012).

JAMES HENNESSEY—Paintings of surreal environments that are reminiscent of Italian Renaissance paintings; through 12/21. Pearl, 420 W. Broadway (966-5506).

IAN HORNAK—New paintings; through 12/31. Perlow, 560 Broadway (941-1220).

MICHAEL HURSON—Paintings, drawings, and sculpture executed over the past 24 years; 12/7–21. Cooper, 155 Wooster St. (674-0766).

JASPER JOHNS—Prints and related works from "The Seasons" series; through 1/4/92. Alexander Editions, 476 Broome St. (925-2070).

RONALD JONES—New works; through 12/21. Metro Pictures, 150 Greene St. (925-2027).

IMI KNOEBEL—Recent abstract paintings; through 1/1/92. Gladstone, 99 Greene St. (431-3334).

JEFF KOONS—New works in various media, including silkscreened painting, and marble, glass, and polychromed wood sculptures; through 12/21. Sonnabend, 420 W. Broadway (966-6160).

STEPHEN LACK/LESLIE LERNER—Landscape paintings by both; through 1/4/92. Rosenberg, 115 Wooster St. (431-4838).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

HOWARD LONN—Paintings in which a single iconic subject, such as a figure, is set against a monochromatic, highly textured background; through 1/4/92. 49th Parallel, 420 W. Broadway (925-8349).

CHRISTIAN MARCLAY—New works; through 1/31/92. Cugliani, 40 Wooster St. (966-9006).

DEBORAH MASTERS—A monumental hydrocal sculpture titled "World View" that comprises nine adult figures in procession, each one a psychological portrait of an individual known to the artist; through 12/21. Ledis-Flam, 584 Broadway (925-2806).

ANDREW MASULLO—Paint-by-number paintings of cats and dogs; through 12/21. Fiction/nonfiction, 21 Mercer St. (941-8611).

BRUCE MCGREW/PAUL SHORE—Paintings that depict figures from ancient myths in lyrical, imaginary landscapes/New works. Through 12/21. Condeso-/Lawler, 76 Greene St. (219-1283).

GEORGE MOORE—Recent paintings; through 12/21. Plumb, 81 Greene St. (219-2007).

YASUMASA MORIMURA—Photographs in which the artist places himself in major works from Western art history; through 12/21. Luhring Augustine, 130 Prince St. (219-9600).

JIM MORPHESIS—Expressionistic figure paintings; through 1/4/92. Katzen, 475 Broome St. (966-4469).

KATHY MUEHLEMAN—Recent abstract paintings; through 12/21. Auchincloss, 558 Broadway (966-7753).

JAMES NARES—New works; through 12/28. Kasmin, 580 Broadway (219-3219).

LAURA NASH/ALEXANDER WILSON—Industrial forms that are lit from within/Paintings executed in shades of gray that serve as metaphors for waste disposal sites. Through 12/29. Theodore, 580 Broadway (274-8260).

JEAN-PIERRE RAYNAUD—Conceptual sculptures from 1962–1986; through 12/14. Castelli, 420 W. Broadway (431-5160).

ROSS NEHER/ANDREW YOUNG—Recent abstract paintings in a series titled "Concinnity"/Works on paper. Through 12/23. Beitzel, 102 Prince St. (219-2863).

SUSAN NORRIE—New paintings that take the inventions of Buckminster Fuller as a starting point; through 12/11. Hoffman, 429 W. Broadway (966-6676).

DAVID NYZIO—Recent mixed-media works; through 12/21. Postmasters, 80 Greene St. (941-5711).

OCEAN EARTH—A gallery-size model for a contract project to develop ocean industry in the waterfront in Montenegro, Yugoslavia; through 12/28. American Fine Arts, 40 Wooster St. (941-0401).

GIULIO PAOLINI—Recent sculptures and collages; through 12/21. SteinGladstone, 99 Wooster St. (925-7474).

KATHERINE PARKER—Large abstract paintings from her "Stigmata" series; 12/5–31. Foster Goldstrom, 560 Broadway (941-9175).

GARY PETRI—A memorial exhibition of abstract paintings; through 12/21. Donahue, 560 Broadway (226-1111).

MIGUEL ANGEL RIOS—Drawings and sculpted amulets; through 1/4/92. Cavin-Morris, 560 Broadway (226-3768).

LINDA ROUSH—An installation that incorporates transparent objects and materials; through 12/21. Bitter-Larkin, 597 Broadway (219-0150).

SYLVIA SAFDIE—An installation in which light, form, and shadow are used to create images; through 12/15. Karg, 100 Greene St. (334-0436).

MIRIAM SCHAPIRO—Collage works that are imaginary collaborations with Frida Kahlo; 12/7–1/11/92. Steinbaum, 132 Greene St. (431-4224).

TONY SCHERMAN—Paintings that are built up with layers of encaustic; through 12/15. Rubenstein, 130 Prince St. (431-4221).

JULIA SCHER—An installation of surveillance equipment; through 12/21. Hearn, 39 Wooster St. (941-7055).

PETER SCHMERSAL—Small-scale paintings of landscape and still-life objects that reflect the artist's overall economy of means; through 1/18/91. Thorp, 103 Prince St. (431-6880).

RICHARD SERRA—A new large-scale steel sculpture and drawings; through 1/11/92. Gagosian, 136 Wooster St. (228-2828).

CAROL SZYMANSKI—Three-dimensional forms constructed in copper and brass based on characters from the International Phonetic Alphabet; through 12/21. Lipton, 67 Prince St. (925-7140).

BERNAR VENET—Three large-scale installation sculptures; through 1/4/92. Baghoomian, 555 Broadway (941-1410).

JACQUES VIEILLE—Sculptures that celebrate imaginary moments in the history of architecture; through 12/21. Shainman, 560 Broadway (966-3866).

WILLIAM WEGMAN—New paintings in which traces of imagery form a kind of personal and imaginary map; through 1/4/91. Sperone Westwater, 142 Greene St. (431-3685).

TOM WESSELMANN—Works from the 1960s through the 1980s, including paintings, drawings, and metal pieces; through 12/21. Davidson, 415 W. Broadway (925-5300).

BETTY WOODMAN—Recent ceramic works; through 12/14. Protetch, 560 Broadway (966-5454).

Other

FRANZ SCHWARZINGER—Paintings of figures in states of metamorphosis; through 12/20. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

CAMILO JOSE VERGARA—Photographs, texts, drawings, and maps based on this photo-journalist's study of New York City's poor communities; through 12/21. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). 19th- and 20th-century paintings by Bellows, Benton, Cassatt, Homer, Prendergast, Sargent; through 12/28.

BERRY-HILL—11 E. 70th St. (744-2300). "The Prowed Tower: Early Images of the Flatiron Building," with paintings, drawings, prints, and photographs by Coburn, Gleizes, Gropius, Hassam, Stieglitz, others; through 12/28.

ELKON—18 E. 81st St. (535-3940). Works by Balthus, Dubuffet, Giacometti, Maillol, Picasso, Soutine, others; through 12/14.

ELYSIUM—28 E. 78th St. (628-2942). Christmas tree ornaments by Adams, Beckley, Colette, Lane, Norvell, Rand, Kosloff, Robinson, others; through 12/30.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Six American Modernists," with works by Hartley, Lachaise, Nadelman, O'Keeffe, Sheeler, Storrs; through 1/4/92.

HUNTER COLLEGE—68th St. and Park Ave. (772-4991). "Physical Relief," with works by Chadwick, Connor, Davidson, Drozdik, Irons, Keeley, Schor, Silverthorne, Smith; through 12/13.

LUX—1021 Madison Ave. (861-6839). 19th- and 20th-century paintings by Bricher, Hale, Johnson, Richards, Smillie, others; through 12/21.

MARKS—1018 Madison Ave. (861-9455). An exhibition to benefit Act Up (AIDS Coalition to Unleash Power); 12/4–21. See Cooper, under Group Shows, SoHo & TriBeCa.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0475). Works addressing issues of violence, by Billis, Spencer, Wacs; through 12/20.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Through 12/24: "Emerging Sculptors 1991," with works by Albert, Costa, Rizzo, Semmes. Through 12/31: "Grief in an Age of Scientific Advance," an installation by Bill Beirne.

SPANIERMAN—50 E. 78th St. (879-7085), Tue. and Thu.–Sat. 9:30–5:30, Wed. 9:30–7:30. Paintings of flower gardens by 19th- and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

STONE—48 E. 86th St. (988-6870). Paintings and sculpture by Baribeau, Estes, Gibson, Inoue, Ludwig, Thiebaud, others; through 1/4/92.

YORK—21 E. 65th St. (772-9155). American still-life paintings by Carles, Demuth, Francis, Lucioni, Stella, Tiffany, others; through 1/11/92.

57th Street Area

CLARK—24 W. 57th St. (246-2205). Teapots and cups by Hirondelle, Maberry, Notkin, Takayama, Sasaki, others; through 1/4/92.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Recent bronze sculpture by Adams, Arneson, Breivik, Dill, Fay, Macdonald, Silver, Vital, Winters, others; through 12/31.

HARBOR—24 W. 57th St. (307-6667). Works on paper by Bellows, Benton, Hassam, Tissot, Whistler, others; through 1/1/92.

HEIDENBERG—50 W. 57th St. (586-3808). A benefit exhibition for God's Love We Deliver, Inc., with miniature works by Edelmann, Frank, Meadmore, Natkin, Rivers, others; 12/5–28.

HERSTAND—24 W. 57th St. (664-1379). "New Latin American Painting," with works by Alfonzo, Elizondo, Galan, Gamarra, Kuitca, Palacios, Rios, Serrano, Vega; through 12/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

JANIS—110 W. 57th St. (586-0110). "conceptual abstraction," with works by Bleckner, Diao, Dona, Heilmann, Komoski, Lasker, Levine, Nozkowski, Reed, Taaffe, Zinsser, others; through 12/21.

ST. ETIENNE—24 W. 57th St. (245-6734). "Viennese Graphic Design: From Secession to Expressionism," with works by Hoffmann, Klimt, Olbrich, Schiele; through 1/11/92.

SACKS—50 W. 57th St. (333-7755). Works by artists of the Harlem Renaissance period and later; through 12/31.

SHEEHAN—41 E. 57th St. (888-4220). "American Lithography: 1860–1991," with works by Bellows, Cassatt, Homer, Johns, Marden, Pollock, Rauschenberg, others; through 1/18/92.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "Shooter's Hill," with works by Boochever, Edelson, Jones, Leonard, Mosher, Silverthorne, others; through 12/19.

ALEXANDER—270 Lafayette St. (941-9094). "At the End of the Day," with works by Evans, Gonzalez-Torres, Fritsch, Morrison, Pittman, Rosen, Weems, Wool; through 12/21.

ART IN GENERAL—79 Walker St. (219-0473). "Dismantling Invisibility: Asian and Pacific Islander Artists Respond to the AIDS Crisis," with works by Abraham, Chu, Kentaro, Teraoka, others; "Close Scrutiny," with works by Amoroso, Cheng, DeGroot, Oji, Zlamany, others; "Hope Springs Eternal," window installation by Lynne Yamamoto; through 12/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Working," with installations by Bright & Gonchar, Flint, Jacobsen, Kybartas, Millner; through 1/11/91.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by Banovich, Crewdson, Croak; through 12/28.

BRIET—558 Broadway (334-0433). "Domenikos Theotokopoulos: A Dialogue," with works by Ahearn, Applebroog, Delaney, Fischl, Gutierrez, Tacla, Wojnarowicz, others; 12/5–1/25.

COOPER—155 Wooster St. (674-0766). An exhibition to benefit Art Up (AIDS Coalition to Unleash Power); 12/4–21. See Marks, under Group Shows, Madison Avenue & Vicinity.

COWLES—420 W. Broadway (925-3500). Drawings by Africano, Bates, Cobo, Dickson, Ferrer, Gianakos, Hammond, Williams; 12/7–2/1/92.

EINSTEIN—591 Broadway (226-1414). "Beyond the Picturesque: Landscape on Paper," with works by Awalt, Bates, Freilicher, Murphy, Pearlstein, Wilson, others; through 12/21.

ERGANE—469 W. Broadway (228-9600). Works by Alexander, Francis, Haring, Kostabi, Warhol, Zuloaga, others; through 1/31/92.

GRASS ROOTS—560 Broadway (431-0144). Haitian paintings, sculptures, and Vodun ritual objects; through 1/4/92.

HELANDER—415 W. Broadway (966-9797). Works on paper by Brown, Buck, Goodman, Heino, Lorenz, McKie, Merkin, Rubin, Scanga, Shapinsky, Slonem, Torreano, Weisbecker; 12/7–1/11/92.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

JAMISON THOMAS—588 Broadway (925-1055). Small-scale paintings and sculpture by Flechemuller, Lipski, Martin, Warhol, others; through 12/21.

KIND—136 Greene St. (925-1200). Drawings and paintings by ten artists who have lived for the past ten years at the Haus der Kunstler at Gugging, the State Institution for Psychiatry in Austria; through 1/4/92.

KLARFELD PERRY—472 Broome St. (941-0303). "Figures and Faces," with works by Ellis, Greene, Katz, Kunc, Mapplethorpe, Neel, Nuchi, Rivers, Sedaka, Unger; 12/4–1/4/92.

KLEIN—594 Broadway (431-1980). "Trains II," with works by Casebere, Ericson & Ziegler, Ferrara, Mullican, McBride, others; through 1/18/92.

NEWBURG—580 Broadway (219-1885). "1969," with works by Acconci, Barry, Haacke, Hesse, Jenney, Johns, Nauman, Palermo, Smithson, Sonnier, others; through 12/21.

PENINE HART—152 Wooster St. (982-1164). "Nomos: The Third Coming," with works by Goldsmith, Hauft, McClelland, Nesbitt, others; through 12/14.

P.P.O.W.—532 Broadway (941-8642). Works by Busto, Morris, Raymond, Silverman; through 12/21.

PROTETCH—560 Broadway (966-5454). "Four Painters," with works by Insley, Reed, Spence, Wiley; through 12/14.

ROSEN—130 Prince St. (941-0203). Works by Brody, Hayes, Leonard, Pierson; through 12/21.

SERMAS—19 Greene St. (431-5743). "Figure Variations," with works by Aroujo, Barowitz, Brown, Ittner, Passlof, Salle, Shurtleff, Schactman, Wilder; 12/4–1/4/92.

STARK—594 Broadway (925-4484)."Open Field," with works by Haynes, Heinrich, Kefalos, Maltz, Valentine; through 12/21.

STENDHAL—622–26 Broadway (505-1201). "True Love and Other Stories..." with works by Asher, Cutrone, Diodato, English, Mitrotti, Rolston, Tompkins, others; through 12/31.

TRENKMANN—189 Lafayette St. (274-8273). "Heaven," with works by De Palma, Diodato, Robertshaw, Slonem, Wides, others; 12/10–1/8/92.

TWINING—568 Broadway (431-1830). Works by Benca, Gertsch, James; through 12/21.

WESTREICH—114 Greene St. (941-9449). Works on paper by Albenda, Berkowski, Krebber, Oehlen, Pettibon; through 12/21.

WIMMER—560 Broadway (274-0274). Works by Byron, French, Miller, Solomoukha; through 12/31.

Z—382 W. Broadway (334-1932). Works by Arslan, Fleming-Deutschman, May, Wei; 12/7–1/9/92.

Other

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Carmi, Gross, Hecht, Soyer, Weber, others; 12/6–1/10/92.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). Photographs of actresses and prostitutes from the 1930s and 1940s by Yasuzo Nojima; window installation by Tomie Arai; through 1/11/92.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19/92.

PRISUNIC—409 W. 14th St. (633-1624). "Love on the Beat," with works by Mingo, Steinitz, Tana, Zadikian; through 1/11/92.

QUINN—35–20 Broadway, Long Island City, N.Y. (718-278-0700). "Figuring It Out: Story and Symbol in Recent Figurative Painting," curated by Nancy Grimes, with works by Davenport, Mancini, Teschner, Webb; through 12/11.

THE GALLERY, THREE ZERO—30 Bond St. (505-9668). "Paperworks," with works by Abrams, Batcheller, Berry, Gray, Hambleton, Nash, Pistolesi, Sigmund, others; through 12/21.

WHITE COLUMNS—154 Christopher St. (924-4212). "In Full Effect," with works by Bergeron, Davie, Grafelman, Griffin, Isensee, Kaneda, Kaluber, Phillips, Sizer; "White Room Program," with works by Brenner, Kingsley, Morse; through 12/8.

PHOTOGRAPHY

ZEKE BERMAN—Recent photographs that make use of specific and non-objective geometric forms; through 1/11/92. Lieberman & Saul, 155 Spring St. (431-0747).

ALISON BURNETT—Hand-colored black-and-white still lifes and portraits; 12/4–1/5/92. Rice, 325 W. 11th St. (366-6660), Thu., Fri., Sat. 1–7, Sun. 1–6.

CAVIN-MORRIS—560 Broadway (226-3768). Photographs by Mexican photographers, including M. Bravo, L. Bravo, Bremer, Casasola, Iturbide, Meyer, Renoso, Vargas, Yampolsky, others; through 1/4/92.

CULTURAL SERVICES OF THE EMBASSY OF FRANCE—972 Fifth Ave. (439-1400), Mon.–Fri. 9:30–5. "Plaisir du Photographe (The Photographer's Pleasure)," with works by Alekan, Bergere, Donoso, Goldin, Lyon, Parr, Roux, Salgado, Troipoux, others; 12/5–24.

DRAKE—50 W. 57th St. (582-5930). Photographs of New York scenes by Abbott, Devine, Evans, Feininger, Levitt, others; through 12/30.

MACDUFF EVERTON—Panoramic landscape photographs taken in Big Sur, Yosemite, Brooklyn, and other locations in the United States; 12/5–1/4/92. Borden, 560 Broadway (431-0166).

GOETHE HOUSE—1014 Fifth Ave. (439-8700). Works by 14 photographers from Berlin; through 12/14.

EVELYN HOFER—Portraits of the people of Soglio, a small Swiss village; through 1/18/92. Witkin, 415 W. Broadway (925-5510).

STEPHENIE HOLLYMAN—Photographs of retired mariners taken at The Sailor's Snug Harbor in Sea Level, North Carolina; through 1/1/92. South Street Seaport Museum, 209 Front St. (669-9430), daily 10–5, free.

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). "The Twentieth Century City: New York 1900–1990," with works by Bing, Frank, Hine, Kertesz, Strand, Weegee, others; through 1/4/92.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Mountains: Sixty Years of Photographs by Bradford Washburn"; "Sheila Metzner 1991: A Retrospective"; 12/6–2/2/92.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/19/92: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

MICHAEL KENNA—Photographs of landscapes in Czechoslovakia, his native England, and his current place of residence in the bay area of San Francisco; through 12/21. Van Eck, 420 W. Broadway (219-0717).

DAVID LACHAPELLE—Photographic tableaux collaged onto the gallery's walls; through 12/21. Liguori, 93 Grand St. (334-0190).

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211), Tue. 2–8, Wed.–Sat. 10–4. Contemporary photography from the Soviet Union; through 12/21.

KEN LIGHT—Photographs that document the hardships of Mexican workers as they cross the border into the United States and make new lives for themselves in California; through 12/27. Chovnick, 39 E. 20th St. (529-8943).

O. WINSTON LINK—20" X 24" black and white photographs of the Norfolk and Western railroad taken between 1955–60; through 12/21. Danziger, 415 W. Broadway (226-0056).

LOWINSKY—575 Broadway (226-5440). Photographs by De Clercq, Herschel, Larsen, from the Graham Nash Collection; through 12/21.

INGE MORATH—Photographs of Russia taken since 1965; 12/6–21. Berman-E.N., 138 Greene St. (431-1010).

PATRICK NAGATANI/HOLLY ROBERTS—New photographs that trace our atomic history through New Mexico/Painted photographs; through 12/28. Baum, 588 Broadway (219-9854).

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27/92.

AARON SISKIND/RUTH THORNE-THOMSEN—Photographs from 1949–1961 that were sent as Christmas greetings/Large-scale black-and-white photographs of colossal statuary heads. Through 12/28. Miller, 138 Spring St. (226-1220).

WESSEL O'CONNOR—580 Broadway (219-9524). Physique photographs from 1950 through the 1960s; 12/6–21.

GEORGE WOODMAN—Black-and-white photographs that combine art historical images, in a series titled "Museum Pieces"; 12/5–1/11/92. Toll, 146 Greene St. (431-1788).

HARRY ZEITLIN/PHILIP LIEBERMAN—Photographs of the Pacific Northwest/Photographs that document the culture of old Tibet. Through 1/4/92. Urdang, 23 E. 74th St. (288-7004).

PERFORMANCE

A/C PROJECT ROOM—580 Broadway (226-7271). 12/6 at 8: Richard Elovich in "Someone Else from Queens is Queer." $7.

DOWNTOWN ART CO.—64 E. 4th St. (979-7362). 12/5–7 at 8, 12/8 at 5: Oliver Wadsworth in "Struggles in Daddy's Dress." $10.

P.S. 122—150 First Ave. (477-5288). 12/5–8 at 8: Danny Mydlack in "That's Natural." $10. 12/6–7 at 8: "Avant-Garde-Arama," a multi-media festival of dance, performance, music, and film. $12.

THE KITCHEN—512 W. 19th St. (255-5793). 12/5–8 at 8:30: "The Undead," by Dennis Cooper and Ishmael Houston-Jones. $15.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. Through 12/9: "43rd Annual Purchase Exhibition," with works by Africano, Acconci, Baldessari, Benglis, Hauptman, LeWitt, Porter, Serra, Sultan, others.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23/92: "Chiefly Feasts: The Enduring Kwakiutl Potlatch."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5/92: "Undercurrents in the Floating World: Censorship and Japanese Prints." Through 3/15/92: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5/92: "Sigmar Polke."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 1/12/92: "Nicolas Lancret."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past." Through 1/26/92: "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 1/26/92: "Forever Wild: The Adirondack Experience."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." Through 1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 12/10: "American Watercolors from The Metropolitan Museum of Art." Through 2/23/92: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16/92: "Stuart Davis, American Painter." 12/5–1/12/92: "Annual Christmas Tree and Baroque Neapolitan Creche." 12/10–3/15/92: "French Architectural and Ornament Drawings of the 19th Century." Through 1/31/92: "Picturing Africa: Photographs of the Zulu, 1870–1900." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 1/15/92: "Selections from the Drawings Collection." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7/92: "Dislocations." Through 1/7/92: "New Photography 7." Through 3/24/92: "Richard Serra: Afangar Icelandic Series." Through 3/24/92: "For 25 Years: Gemini G.E.L."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 1/5/92: "Season's Greetings." Through 5/17/92: "Remember the Children: Daniel's Story."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/12/92: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5/92: "While They Fought: The Home Front in New York City." Through 1/26/92: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend." Through 3/7/92: "Edna St. Vincent Millay." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 1/4/92: "The Theaters of Lucille Lortel." Through 2/17/92: "Carl Michel: Design for the Ballet."

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 2/2/92: "Malcolm Morley: Watercolors."

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. 12/8–2/9/92: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 12/29: "Fragile Ecologies: Artists' Interpretations and Solutions." Through 12/20: "Kenny Scharf's Closet No. 9." Through 2/2/92: "Mel Chin: Viewpoints."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1/92: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 2/2/92: "Celebrating Calder." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 12/8: "Scott Burton: The Last Tableau." Through 3/1/92: "Alexis Smith." Through 12/29: "New Directions in Holography." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." 12/4–2/8/92: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 12/6–2/14/92: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/5 at 10 a.m.: "Printed Books and Manuscripts, Including Americana and Bookbinding." On view from 11/30. 12/6 at 10 a.m. and 2: "Important American Paintings, Drawings, and Sculpture of the 18th, 19th, and 20th Centuries." On view from 11/30. 12/9 at 10 a.m. and 2: "Ancient, Foreign, and U.S. Coins and Banknotes." On view from 12/7. 12/10 at 10 a.m.: "Important Jewels." On view from 12/6.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 12/9 at 6: "Hollywood Posters." On view from 12/6. 12/10 at 10 a.m., 2, and 6: "Animation Art." On view from 12/6.

DOYLE—175 E. 87th St. (427-2730). 12/4 and 12/5 at 10 a.m.: "Americana." On view from 11/30. 12/4 at 7: "American Paintings & Sculpture." On view from 12/3.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/5 at 10:15 a.m.: "American Paintings" followed by "Carl Milles Sculpture." On view from 11/30. 12/5 at 7 and 12/6 at 10:15 and 2: "Keck Collection." On view from 11/30. 12/7 at 2: "Fine French Furniture." On view from 12/4.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 4

NEW YORK GRAND OPERA, Vincent La Selva conductor; with soloists Robert Merrill, Christina Andreou, Janet Cessna, Bjorn Haugen, Brian Matthews, others. Works by Verdi. Carnegie Hall at 8. $10–$30.

TATIANA ROH, violinist. Works by Kreisler, Beethoven, Brahms, Bazzini. Weill Recital Hall at 8. $13.

RICARDO COBO, guitarist (N.Y. debut). Astor Piazzolla's *La Muerte del Angel;* Joaquin Rodrigo's *Invocation and Dance;* Leslie Bassett's *Temperaments* (N.Y. premiere); U.S. premiere of a work by John Major; others. Merkin Concert Hall at 8. $10.

JEFFREY SIEGEL, pianist. "Concerts with Commentary." By Tchaikovsky: *Humoresque*; *Lullaby;* selections from *The Seasons; Concert Polonaise;* Theme and Variations No. 6, Op. 19. 92nd Street Y at 8. $15.

JULIE WILSON, vocalist; with pianist William Roy. Songs of Noel Coward and Cole Porter. Kaufman Theater, 534 W. 42nd St. (279-4200). Through 12/31: Mon., Wed–Fri. at 8; Sat. at 5 and 8; Sun. at 3. $25.

CHOIR OF THE CHURCH OF ST. IGNATIUS, Kent Tritle conductor. Sacred works by Mozart. Church of St. Ignatius Loyola, Park Ave. and 84th St. (439-8044), at 8. $18; $30 includes pre-concert reception.

ANTHONY NEWMAN, organist. Franck's *Grande Piece Symphonique;* Newman's *Organ Symphony #1* (N.Y. premiere). St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. $10.

MSM CONTEMPORARY ENSEMBLE, Claire Heldrich conductor. Works by Lutoslawski, Crumb, others. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

RONALD ROSEMAN, oboist; with harpsichordist Morey Ritt, percussionists Jeffrey Milarsky and Glenn Paulson. Works by Bach, Schumann, Roseman. Proshansky Auditorium, CUNY, 33 W. 42nd St. (642-2641), at 6. Free.

SHARON CLAVEAU, soprano. Lincoln Center Library at 3. Free.

JUILLIARD STUDENT CONCERT—Voice majors, with orchestra led by Juilliard conductors. Concert arias by Mozart. Alice Tully Hall at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—With pianist Jamie Shaak. Works by Bach, Beethoven, Chopin, Ginastera. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

SAINT THOMAS CHOIR, Gerre Hancock organist. Anthony Piccolo's *Missa in feriis.* Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 12:10. Free.

THE OMNI ENSEMBLE—Works by Debussy, Poulenc, Louise Ferrenc, others. Brooklyn Conservatory of Music: Queensboro, 140-26 Franklin Ave., Flushing (718-339-6706), at 8. $8.

KATHLEEN MARTIN, pianist. Works by Beethoven, Chopin, Lili Boulanger, Ruth Crawford Seeger, Grazyna Bacewicz. Brooklyn Music School Playhouse, 126 Saint Felix St. (718-638-5660), at 6:30. $5 donation.

Thursday, December 5

NOTE: Today marks the two-hundredth anniversary of Mozart's death.

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; with pianist Alicia de Larrocha, soprano Roberta Alexander, mezzo-soprano Florence Quivar, tenor John Aler, bass Paul Plishka. Also, featuring the New York Choral Artists, Joseph Flummerfelt director. By Mozart: *Masonic Funeral Music;* Piano Concerto, K. 595; *Requiem*. Avery Fisher Hall at 8. Sold out.

ACADEMY OF ST. MARTIN IN THE FIELDS, Sir Neville Marriner conductor; with soprano Sylvia McNair, mezzo-soprano Carolyn Watkinson, tenor Richard Croft, bass-baritone Stafford Dean. By Mozart: *Requiem*; *Vesperae Solennes de Confessore,* K. 339. Carnegie Hall at 8. $13–$60.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—With Robert D. Levin, Mozart scholar. By Mozart: Divertimento No. 14 in B-flat, K. 270; String Quintet in G Minor, K. 516; *Masonic Funeral Music;* Concerto No. 17 in G, K. 453. Merkin Concert Hall at 8. $20.

THE TALLIS SCHOLARS, Peter Phillips conductor. Renaissance choral music for Christmas. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $20, $25.

MISHA and **CIPA DICHTER,** pianists. Works by Mozart, Mozart/Grieg, Rakhmaninov, Copland/Bernstein, Shostakovich. Congregation Rodeph Sholom, 7 W. 83rd St. (362-8800), at 8. $18–$100.

THE MANNES ORCHESTRA, Michael Charry conductor. Ellen Taaffe Zwilich's Symphony No. 2 (N.Y premiere); also, works by Mozart and Falla. Alice Tully Hall at 8. Free; tickets required (496-8524).

SAINT CECILIA CHORUS—Christmas carols and Chanukah songs. Market Square, South Street Seaport, Fulton and South Sts. (732-7678). Through 12/29: Thurs.–Fri. at 6:30 and 7:30; Sat.–Sun. at 3 and 4. Free.

ESSENTIAL MUSIC—N.Y. premiere of Malcolm Goldstein's *Vermont: The Seasons,* a work combining improvised music with prerecorded sounds of nature. Washington Square Church, 135 W. 4th St. (569-9250), at 8. $10.

PAT IRWIN—Excerpts from *The Last Words of Dutch Schultz*. Roulette, W. Broadway and White St. (219-8242), at 9. $7.

NAOMI LEHMAN and **MARGUERITE ISKENDERIAN,** pianists. Works by Debussy, Faure, Ravel. Bosendorfer Center, 406 E. 79th St. (472-9799), at 8. Free.

STUDENT COMPOSERS' CONCERT—Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

LYNN OWEN, soprano/**KENNETH NEWBORN,** pianist. Songs of Brahms, Duparc, Wolf, Chausson, Poulenc. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

NATIONAL LEAGUE OF AMERICAN PEN WOMEN—Lincoln Center Library at 3. Free.

SAINT THOMAS CHOIR, Gerre Hancock organist. Works by Mozart. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:30. Free.

BARGEMUSIC—Cellist Christopher Costanza, violinist Nai-Yuan Hu, pianist William Tritt. Beethoven's Variations in E-flat on Mozart's *Magic Flute* for Cello and Piano; Grieg's Sonata in C Minor, Op. 45; Schumann's Piano Trio in D Minor, Op. 63. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, December 6

GERMAN CHAMBER PHILHARMONIC ORCHESTRA, Gidon Kremer conductor and solo violinist. Berg/Schnittke's Kanon, *An das Frankfurter Opernhaus;* Mozart's Violin Concerti No. 2 in D, K. 211; No. 3 in G, K. 216; No. 4 in D, K. 218; Beethoven's Grosse Fuge in B-flat, Op. 133. Carnegie Hall at 8. $12–$45.

NEW YORK PHILHARMONIC—See 12/5. Sold out.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—With violinists Ida Kavafian and Joseph Swensen, violists Paul Neubauer and Roberto Diaz, cellist Fred Sherry, pianist Garrick Ohlsson, narrator Toby Appel. Mozart's String Quintet in D, K. 593; Schoenberg's *Ode to Napoleon;* Brahms's Quartet in C, Op. 60. Alice Tully Hall at 8. $24.

GOLUB-KAPLAN-CARR TRIO—Adolphe's Piano Trio; Dvorak's Trio in G Minor, Op. 26; Schubert's Trio in E-flat, D. 929. Weill Recital Hall at 8. $15.

NEW YORK PHILHARMONIC MEMBERS—Lincoln Center Library at 4:15. Free.

MOUNT HOLYOKE COLLEGE CHOIR—Christmas concert featuring the Mount Holyoke Children's Choir. Traditional and contemporary works. St. Bartholomew's Church, Park Ave. and 50th St. (517-1660), at 8. $20; $40 includes pre-concert reception.

ART FARMER, jazz flugelhorn player. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. $16.

DESSOFF CHOIRS, Amy Kaiser conductor. Works by Kodaly, Janacek, Dvorak. Saint Peter's Church, Lexington Ave. and 54th St. (935-2551), at 8. $10.

AFRICAN . . . EXPERIENCE—With Mbira/Shekere Sound Experience, Group Akamgbe Dansi, African Express. Ethnic Folk Arts Center, 179 Varick St. (691-9510), at 8. $7.

MARGARET and **MARTYN BENNETT** with **NORMAN KENNEDY**—Scottish music. Abigail Adams Smith Museum, 421 E. 61st St. (316-3780), at 8. $10.

MSM FACULTY RECITAL—With percussionist Christopher Lamb, pianist Virginia Perry Lamb. Works by Wallach, Vasquez, Reynolds, others. Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

MOZART FESTIVAL—Faculty recital; featuring chamber ensembles, flute, and voice. Third Street Music School, 235 E. 11th St. (777-3240), at 6:30. Free.

JOEL LANDY, vocalist/guitarist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

FAST FORWARD & TAKEHISA KOSUGI— Percussion and violin duos. Roulette, W. Broadway and White St. (219-8242), at 9. $7.

THE OMNI ENSEMBLE—Works by Debussy, Poulenc, others. Brooklyn Conservatory of Music: Park Slope, 58 Seventh Ave. (718-339-6706), at 8. $8.

JAMAICA JAZZFEST—With Big Nick Nicholas and Friends, Eddie Preston Quartet, Kirk Lyons Quartet. Farmers Market Jamaica, Jamaica Ave. between Parsons Blvd. and 160th St., Queens (718-291-0282), 10:30 a.m.–3. Free.

Saturday, December 7

GERMAN CHAMBER PHILHARMONIC ORCHESTRA—See 12/6. Tonight: Mozart's Violin Concerti No. 1 in B-flat, K. 207; No. 5 in A, K. 219; By Lourie: *Concerto de camera* for violins and strings; *A Little Chamber Music* for string orchestra.

NEW YORK PHILHARMONIC—See 12/5. Sold out. Pre-concert recital at 7; free for ticketholders.

PAULA ROBISON, flutist. With harpsichordist Kenneth Cooper, violinists Daniel Phillips and Benjamin Hudson, violist Maria Lambros Kannen, others. Works by Bach, Telemann. Temple of Dendur at the Metropolitan Museum of Art, at 7. $30.

YALE MUSIC SPECTRUM—Weber's Quintet for Clarinet and Strings in E-flat, Op. 34; Loewe's Ballads for Voice and Piano; Schumann's Three *Romances* for Oboe and Piano, Op. 94; Ligeti's Trio for Violin, French Horn, and Piano; Beethoven's Trio in E-flat for Clarinet, Cello, and Piano, Op. 11. Merkin Concert Hall at 8. $12.

KOREAN FESTIVAL ORCHESTRA—Gala opera concert. Alice Tully Hall at 8. $10–$30.

DAVID EGGAR, cellist. Works by Rakhmaninov, Kodaly, Prokofiev, Kirchner. Weill Recital Hall at 5:30. $13.

TRIBUTE TO VERDI—With the winners of the "Verdi Voices" competition. Duets and arias from *Rigoletto, La Traviata, Il Trovatore, Aida*. Weill Recital Hall at 8:30. $8–$20.

ACADEMY OF ST. MARTIN IN THE FIELDS CHORUS—An a cappella program of Bach, Barber, Britten, Monteverdi. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 6:30. Free.

COSMOPOLITAN SYMPHONY ORCHESTRA, Tania Leon conductor. With pianist Jose Ramos-Santa. Works by Latin-American composers, including Roberto Sierra, Gerardo Dirie (world premiere), Villa-Lobos, Lorenz-Abreu. Town Hall at 2. $5.

DESSOFF CHOIRS—See 12/6.

STAR-SCAPE SINGERS, Kenneth G. Mills conductor. Old and new Christmas carols. Cathedral of St. John the Divine, Amsterdam Ave. and 113th St. (662-2133), at 8. $15, $20.

MUSIC OF IRELAND—With single-row melodeonist Tom Doherty, flutist Maureen Doherty, pianist Felix Dolan, fiddlers Paddy Reynolds and Tony DeMarco, guitarist/vocalist John Dillon. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $12.

JUILLIARD FACULTY RECITAL—With pianists Edgar and Adelaide Roberts. Works by Mozart, Schubert, Debussy, Strauss. Paul Hall, Broadway and 65th St. (769-7406), at 6. Free.

MANNES BAROQUE ENSEMBLE, Arthur Haas conductor. Works by Clerambault, Telemann, Rameau, Leclaire, Marais. Mannes Concert Hall, Mannes College, 150 W. 85th St. (580-0210), at 8. Free.

JIM STALEY, ELLIOT SHARP, JAMES LO—Works for trombone, guitar, reeds, percussion. Roulette, W. Broadway and White St. (219-8242), at 9. $7.

"ANTIPHONY"—A new piece by composer-performer Ben Neill. Amy Lipton Gallery, 67 Prince St. (925-7140), at 8 and 9:30. $7.

DEBBIE SPITZ, flutist-composer/**KEN RUBINSTEIN,** guitarist with electronics. La Galleria, 6 E. 1st St. (879-9854), at 8. Donation.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor. Christmas concert for peace. St. Ignatius Episcopal Church, West End Ave. and 87th St. (914-763-3453), at 8. $10.

LAURENTIAN STRING QUARTET, with narrator Steven Harris. Works by Mozart. CAMI Hall, 165 W. 57th St. (397-6900), at 8. Free.

MUSICIANS CLUB OF NEW YORK—Olga Koussevitzky memorial concert. Lincoln Center Library at 2:30. Free.

JAMAICA JAZZFEST—See 12/6. Today: Higher Calling Gospel, Ayodele Aubert and Quadrant, Frank Owens Trio.

ST. JOHN'S UNIVERSITY CHRISTMAS HOLIDAY FESTIVAL—With the Nassau Pops Orchestra, the University Mixed Chorus, and St. Pancras's Children's Choir. Alumni Hall, St. John's University, Grand Central and Utopia Pkwys., Queens (718-990-6161), at 7. $8.

JOYCE HAMMANN, violinist/**DAVID CALHOUN,** cellist. Duos by Kodaly, Ravel, Handel/Halvorsen. Forest Hills Public Library, 108-19 71st Ave., Queens (718-268-7934), at 2. Free.

Sunday, December 8

CARNEGIE HALL CHRISTMAS CONCERT—With the Orchestra of St. Luke's, Andre Previn conductor/pianist; soprano Kathleen Battle; mezzo-soprano Frederica von Stade; trumpeter Wynton Marsalis; harpist Nancy Allen; the American Boychoir. Carols, spirituals, popular songs, and jazz. Carnegie Hall at 7. $15–$95.

ACADEMY OF ST. MARTIN IN THE FIELDS—Sir Neville Marriner conducts the Orchestra and Chorus. With soloists Sylvia McNair, Hakan Hagegard, John Aler. Haydn's *Creation*. Avery Fisher Hall at 3:30. $20–$40.

CAROL TOSCANO, soprano; with tenor Bernard Fitch, others. Works by Purcell, Schumann, Schubert, Hale Smith. Merkin Concert Hall at 8. $15.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 12/6. Today at 5.

PHIL COULTER AND HIS ORCHESTRA—Contemporary music. Avery Fisher Hall at 8. $25, $30.

CARLOS RODRIGUEZ, pianist. Works by Mozart, Liszt, Granados, Albeniz. Weill Recital Hall at 5:30. $13.

DAVE BRUBECK, jazz pianist. Brubeck's pageant *La Fiesta de la Posada*, with Brick Church Orchestra, Choirs, and soloists, Russell Gloyd conductor. Benefit for the Hospital Chaplaincy. Brick Presbyterian Church, Park Ave. and 91st St. (289-4400), at 7:45. $25–$250.

DAVE McKENNA, jazz pianist. Church of the Heavenly Rest, Fifth Ave. and 90th St. (752-1428), at 5. $10.

FLORENCE GOULD HALL CHAMBER PLAYERS—Works by Francaix/Scarlatti, Debussy, Louvier, Roussel. Gould Hall, 55 E. 59th St. (355-6160), at 3. $10, $12.

CHANTICLEER, a cappella ensemble. Works by Praetorius, Gabrieli; French and English Christmas carols. Metropolitan Museum of Art at 6:30 and 8:30. $30.

AASHISH KHAN, sarod player. Music of North India. Metropolitan Museum of Art at 2:30. $10.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. Complete works of Beethoven for cello and piano. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 3 and 7:30. $12 (includes both concerts).

SELAH, choral group. Chanukah program of folk and contemporary liturgical music. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 6:30. Free.

THE OMNI ENSEMBLE—Works by Debussy, Poulenc, others. Cathedral of St. John the Divine, Amsterdam Ave. and 113th St. (718-339-6706), at 8. Free.

HANDEL'S MESSIAH—With soloists Diana Solomon-Glover, Victoria Manning, John Morrison, Sang G. Choi. Riverside Church, RSD and 122nd St. (222-5900), at 4. $10 donation. With a pre-concert carillon recital by Joseph C. Davis, at 3.

CHORAL SYMPHONY SOCIETY, David Labovitz conductor. All-Mozart program. Christ and St. Stephen's Church, 120 W. 69th St. (864-7541), at 7:30. $15.

WEST VILLAGE CHORALE, Gwen Gould conductor. Bach's *Magnificat* in D; Vaughan Williams's *Hodie*. Church of St. Luke's in the Fields, 487 Hudson St., near Christopher (718-499-6313), at 7:30. $12.

YAN YAN WANG, soprano/**JINSONG GAO,** violinist. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free; reservations necessary.

LINDSEY HORNER, bassist; with vocalist Jeanne Lee, others. Roulette, W. Broadway and White St. (219-8242), at 9. $7.

ROCHELLE ITZEN, flutist/**LINDA MARK,** pianist. Nicholas Roerich Museum, Riverside Drive and 107th St. (864-7752), at 5. Free.

THE DEEP LISTENING BAND—With Linda Montano, Fritz Hauser. Alternative Museum, 594 Broadway (334-0216), at 3. $10.

KITTY BRAZELTON, vocalist-flutist-composer. La Galleria, 6 E. 1st St. (879-9854), at 8. Donation.

JAZZ MINISTRY—At 5: Jazz vespers with Jack Sheedy and Jazz Times; free. At 7: Juan Quinones and Friends; $6 donation. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200). Free.

ROTTENBERG CHORALE—Chanukah songs. Green Auditorium, 40 W. 68th St., at 3:30. $5.

FIRST BAPTIST CHURCH—Choir, soloists, instrumentalists, under conductor Eric Birk. Pinkham's *Christmas Cantata;* Saint-Saens's *Oratorio de Noel*. Broadway and 79th St. (724-5600), at 3. Donation.

ORGAN RECITAL—Nancianne Parrella and Frederick Grimes play works of Bach. Holy Trinity Church, Central Park West and 65th St. (877-6815), at 5. Free.

BARGEMUSIC—See 12/5. Today at 4. $18.

BROOKLYN FRIENDS OF CHAMBER MUSIC—Flutist Robert Stallman, oboist Humbert Lucarelli, bassoonist David Miller, violinist Carmit Zori, others. Works by Bach, Telemann, Couperin, Vivaldi. Lafayette Ave. Presbyterian Church, 85 S. Oxford St., Brooklyn (718-625-7515), at 3. $12.

GRACE CHORAL SOCIETY OF BROOKLYN, Natalia Rom conductor. Vivaldi's *Magnificat* and *Gloria*. St. Jacobi Lutheran Church, Fourth Ave. between 54th and 55th Sts., Brooklyn (718-768-6018), at 4. $10.

NEW YORK BAROQUE—"Fiori Musicali," vocal and instrumental music of Frescobaldi. First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn Heights (718-852-4544), at 4. $10.

Monday, December 9

THE KING'S SINGERS, male sextet. Christmas program covering five centuries of music. Carnegie Hall at 8. $8–$25.

DAVID KOREVAAR, pianist. All-Brahms program. Alice Tully Hall at 8. $15.

AMERICAN BRASS QUINTET—Trumpeters Raymond Mase and Chris Gekker, hornist David Wakefield, trombonists Michael Powell and John Rojak. N.Y. premieres of works by Steve Rouse, Ned Rorem, James Wintle. Merkin Concert Hall at 8. $10.

REBECCA HASKELL, soprano. With accompanist Dan Franklin Smith. Works by Handel, Duparc, Turina. CAMI Hall, 165 W. 57th St. (397-6900), at 8. $10.

SRI CHINMOY—"Music for meditation and peace" on the organ, flute, piano, and esraj. Hunter College Assembly Hall, 695 Park Ave (718-523-2600), at 7:30. Free.

MSM CHAMBER MUSIC CONCERT—Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

DOWNTOWN CHAMBER PLAYERS—Works by Mozart, Martinu, Mayer. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

KATHRYN WOOD, flutist/**DIANA WAN,** pianist. Works by Bach, Schumann, Doppler, Martinu. Christ and St. Stephen's Episcopal Church, 120 W. 69th St. (787-2755), at 8. $8.

RED AND GOLD SINGERS, a cappella group. Christmas carols. ChemCourt, 277 Park Ave., at 12:30. Free.

Tuesday, December 10

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; with soloists Pamela Hinchman, Molly Donnelly, Glenn Siebert, Richard Zeller. Handel's *Messiah*. Carnegie Hall at 8. $12–$35.

NEW YORK PHILHARMONIC—See 12/5. Tonight at 7:30. Sold out.

ST. LUKE'S CHAMBER ENSEMBLE—With soprano Lisa Saffer, flutist Elizabeth Mann, others. By Bach: Suite No. 2 in B Minor; Concerto in D for Harpsichord; Cantata No. 51, "Jauchzet Gott in Allen Landen"; "Brandenburg" Concerto No. 5 in D. Merkin Concert Hall at 8. $12.

CHAMBER MUSIC AT THE Y—With violinists Jaime Laredo and Ida Kavafian, violists Michael Tree and Steven Tennenbom, cellist Sharon Robinson, others. By Mozart: Flute Quartet in A, K. 298; String Quintet in C, K. 515; Flute Quartet in G, K. 285a; Clarinet Quintet in A, K. 581. 92nd Street Y at 8. $20, $25.

JUILLIARD SYMPHONY, Christopher Kendall conductor. Works by Robert Mann (conducted by Mann), Respighi, Mendelssohn, Vaughan Williams. Alice Tully Hall at 8. Free; tickets required.

MANNES BAROQUE ENSEMBLE, Nancy Wilson conductor. Works by Bach, Carulli. Mannes Concert Hall, 150 W. 85th St. (580-0210), at 8. Free.

RHONDA RIDER, cellist/**LOIS SHAPIRO,** pianist. Works by Martinu, Webern, Berger, Carter. N.Y. premieres by Jon Christopher Nelson and Arlene Zallman. Weill Recital Hall at 8. $9.

MSM CHAMBER MUSIC CONCERT—See 11/9.

MANHATTAN NEW MUSIC PROJECT, Paul Nash conductor. New jazz works by Chuck Clark, Ricky Ford, Nash, Christian Wolf. New School Auditorium, 66 W. 12th St. (594-0980), at 8. $4.

TAPESTRY, a cappella octet. Holiday music. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 12:30. Free.

COLUMBIA COMPOSERS—Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. Free.

POWELL QUARTET—Works by Jongen, Robert Dick (premiere); Renaissance music. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 6. $5.

MAZEL TOV KLEZMER—East European Jewish folk music. ChemCourt, 277 Park Ave., at 12:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.-Thur. $19-$125; Fri., Sat. $20-$125. 12/2 at 8: Mozart's *Die Entführung aus dem Serail,* Levine conducting; Devia, Kilduff, Olsen, Laciura, Salminen, Castel. 12/3 at 8: Mozart's *Così fan tutte,* Hager conducting; Vaness, Ziegler, Upshaw, Lopardo, Cowan, Feller. 12/4 at 8: Verdi's *Aida,* Saccani conducting; Mitchell, Toczyska, Bartolini, Morris, Plishka, Wells. 12/5 at 8: *Die Entführung aus dem Serail;* same as 12/2 except Heilmann for Olsen. 12/6 at 8: Verdi's *La Traviata,* Fiore conducting; Studer, Kraus, Chernov, Bybee, Vaughn, Laciura, Capecchi. 12/7 at 1:30: *Così fan tutte;* same as 12/3. 12/7 at 8: *Aida;* same as 12/4 except Salminen for Plishka. 12/9 at 8: *La Traviata;* same as 12/6 except Fitch for Laciura. 12/10 at 8: *Die Entführung aus dem Serail;* same as 12/2 except Heilmann for Olsen.

Amato Opera

AMATO OPERA HOUSE—12/7-12/31: *La Boheme,* by Puccini. Tickets: $15. Anthony Amato, artistic director. 319 Bowery (228-8200). 12/7 at 7:30; 12/8 at 2:30.

Other

BROOKLYN LYRIC OPERA—Bizet's *Carmen,* Per Brevig conducting. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St., Manhattan (718-837-1176). 12/7 at 8; 12/8 at 2. $15.

HARLEM SCHOOL OF THE ARTS and **OPERA EBONY**—Scott Joplin's folk opera *Treemonisha,* Tania Leon conducting. Town Hall. 12/5 at 8. $15.

TURNPIKE CAMERATA—John Sichel's comic chamber opera *Orfeo Suburbano,* Richard Stout conducting. Christ and St. Stephen's Church, 122 W. 69th St. (736-0275). 12/8 at 3. $10.

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. 12/4-1/5: George Balanchine's production of *The Nutcracker.* Tickets: $12-$58. 12/4 at 8; 12/5 at 6; 12/6 at 8; 12/7 at 2 and 8; 12/8 at 1 and 5; 12/10 at 6.

Alvin Ailey American Dance Theater

CITY CENTER—12/4-12/29. Tickets: $10-$42. Choreography by Alvin Ailey, Donald McKayle, Judith Jamison, Donald Byrd, Louis Falco. Judith Jamison, artistic director. 12/4 at 7:30: Opening night benefit. *Blues Suite; Cry; Dance at the Gym* (world premiere), by Donald Byrd; *Memoria.* Tickets for $125 include buffet and reception; general tickets also available. 12/5 at 8: "Ailey Classics." 12/6 at 8: *Streams; Treading; Escargot; Revelations.* 12/7 at 2: *Hidden Rites; Episodes; The Stack-Up.* 12/7 at 8: *Hidden Rites; Dance at the Gym; Reflections in D; Escargot.* 12/8 at 3: "Ailey Classics." 12/8 at 8: *Streams; Cry; Dance at the Gym; Memoria.* 12/10 at 8: Gala celebration. *Escargot; Rift* (world premiere), by Judith Jamison; *Revelations.* Tickets for $375 and $500 include cocktails, dinner, dancing; general tickets also available.

Maria Benitez Spanish Dance Company

JOYCE THEATER—12/3-12/15. Tickets: $22. 12/3-12/7 at 8; 12/8 at 2 and 7:30; 12/10-12/14 at 8; 12/15 at 2 and 7:30: *Formas E Imagenes; Solea* (N.Y. premiere), performed by Alfonso Simo; *Alegrias* (N.Y. premiere), performed by Monica; *Reflexiones; Aires de Silencio* (N.Y. premiere), by guest choreographer Joaquin Ruiz; *Flamencos de la "Trinia,"* by Mario Maya; *Taranto* (N.Y. premiere); *Alegrias* (N.Y. premiere), performed by Joaquin Ruiz; *Solea,* performed by Maria Benitez.

Garth Fagan Dance

BAM OPERA HOUSE—World premiere of Fagan's *Griot New York;* music by Wynton Marsalis; set designed by Martin Puryear. 12/4 at 7; 12/5-12/8 at 8. BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100). $12-$25.

Other

ANDREA DEL CONTE AND THE AMERICAN SPANISH DANCE THEATRE—Flamenco and classic Spanish dance. Thalia Theatre, 14-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). 12/6 at 8. $13.

BARNARD DANCE—Works by guest artists Ann Crosset, Elena Kunikova, and Neta Pulvermacher; also, original works by student choreographers. Minor Latham Playhouse, Barnard College, Broadway and 117th St. (854-2995). 12/5 at 5:30; 12/6-12/7 at 7:30. $5.

BLONDELL CUMMINGS—*Relationships: Intimate and Not So Intimate* (N.Y. premiere). An examination of the relationship of an interracial couple. St. Mark's Church, Second Ave. and 10th St. (529-2318). 12/5-12/8 at 8:30. $10.

CLAIRE PORTER—The comic monologue/dance artist performs *Garden Party* (includes new and "renewed" works). Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/5-12/7 at 8; 12/8 at 3. $12.

DANCE THEATER IN WESTCHESTER—*A Colonial Nutcracker.* The traditional story, with colonial history and traditions. Whitman Hall, Brooklyn College, one block from the juncture of Flatbush and Nostrand Aves. (718-434-1900). 12/8 at 2. $6.

EKATERINA MAXIMOVA and **VLADIMIR VASILIEV**—The stars of the Bolshoi Ballet in their only New York appearance. Lehman Center, CUNY, Bedford Park Boulevard and Goulden Ave., Bronx (960-8833). 12/7 at 8. $20-$30.

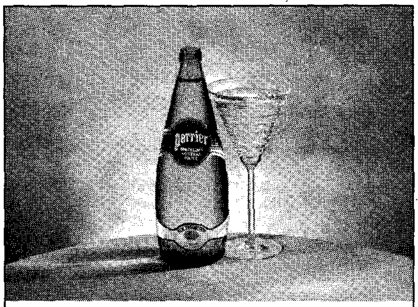
ILYA GAFT DANCE THEATRE—Debut of the former dancer's American ballet company. Works from *Don Quixote, Swan Lake, Giselle.* New York State Pavilion, Flushing Meadows-Corona Park, Queens (718-760-0064). 12/7 at 8; 12/8 at 2. $15.

LINDA DIAMOND AND COMPANY—Modern dance. Mark Goodson Theater, 2 Columbus Circle (841-4117). 12/9 at 12:30. Free.

MAIA CLAIRE GARRISON—With drummer Tom Ross. African and modern solo pieces. Also, works performed by Fuensanta Gutierrez and Margaret Hallisey. L.I.U., Brooklyn Campus, DeKalb Ave. and Flatbush Ave. Ext. (718-488-1051). 12/4 at noon. Free.

RASGOS GROUP THEATRE—Preview of *America, I Do Not Invoke Your Name in Vain,* a dance theater piece. The New Actors Studio, 259 W. 30th St. (867-8469). 12/6 at 8. Free.

COMPILED BY SARAH GLEACHER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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E) AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E) AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M) AE, CB, DC, MC, TM, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I) No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: ravioli de St. Jacques, snapper au beurre gingandre, persillade de carre d'agneau au thym frais. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. Through 1/15: Pre-fixe chili and micro-brewing beer tasting, res. nec. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

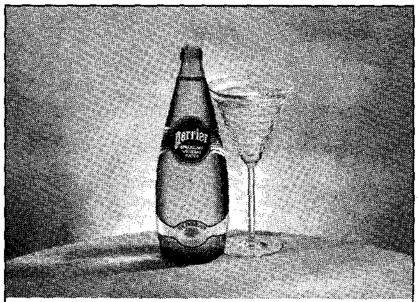
NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**



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SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, TM, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

8½ RESTAURANT—208 E. 52nd St. (759-7373). Casual. Southern Italian. Spcls: antipasto salad, pasta aurora with sundried tomatoes, breast of chicken Positano, (all dishes served family style). L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–10. Private parties for 25. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

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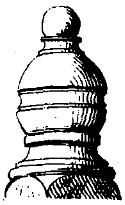

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MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pretheater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (838-3725) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sun. 5:30–11. **(M–E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, TM, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, TM, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pianist Fri.–Sat from 8–10. **(M–E)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

HOLIDAY SALES, FESTIVALS, AND CIRCUSES—The American Indian Community House Gallery presents **Indian Market VII,** 12/5–23, 11–6. At 708 Broadway near E. 4th St. Free (598-0100). . . .**The Ninth Annual Lincoln Square Christmas Crafts Festival** is 12/7–8, 14–15, and 21–22 at Martin Luther King, Jr. High School, 122 Amsterdam Ave. between 65th and 66th Sts. From 11 a.m.to 6. $4, $3, children free (866-2239). . . .**The Cathedral of St. John the Divine,** 1047 Amsterdam Ave., holds a **Cathedral School Book Fair** on 12/8, 1–4, and 12/9–11, 8 a.m.–4. Free (316-7500). . . .**The Church of the Incarnation Parish House,** 209 Madison Ave. at 35th St., presents a **Christmas Fair** on 12/5, 5–8 ($10), 12/6, 11:30 a.m.–6, and 12/7, 11 a.m.–3. Free (689-6350). . . .**The Cultural Environ of West Queens,** 46-12 Queens Blvd., holds its **Annual Holiday Sale** on 12/7, 11 a.m.–6, and 12/8, 1–5. Free (718-361-1008). . . .**The Dillon Child Study Center** presents its **Holiday Fair** on 12/7, 10 a.m.–4, at 239 Vanderbilt Ave. between Dekalb and Willoughby Aves. in Brooklyn. Free (718-636-6838). . . .**The First Unitarian Church,** 50 Monroe Pl. in Brooklyn Hts., hosts an **Annual Unifair** on 12/7, 10 a.m.–4. Free (718-624-5466). . . .**The Isabel O'Neil Studio Workshop,** 177 E. 87th St., presents an **Annual Christmas Exhibition and Sale** on 12/6, 10 a.m.–8, and 12/7, 10 a.m.–6. Free (348-2120). . . .**The Central Queens Y,** 67-09 108th St. in Forest Hills, holds the **Annual Community Hanukkah Festival** on 12/8, 1–4. $2, $5 (718-268-5011). . . .**The Lenox Hill Neighborhood Association,** 331 E. 70th St., presents its annual **Old Fashioned Christmas Bazaar,** 12/5–6, 11 a.m.–8. Preview party is 12/4, 5–9 ($40). Call for more information (744-5022). . . .**The Lower Manhattan Cultural Center** presents its **Holiday Fine Crafts Market** at 1 World Trade Ctr. on the mezzanine level on 12/10–12, 17–19. Hours: Tue. and Thu., 11 a.m.–7, and Wed., 11 a.m.–8. Free (432-0900). . . .**The Municipal Art Society,** 457 Madison Ave. between 50th and 51st Sts., holds its **Sixth Annual City Spirit Holiday Bazaar** on 12/5–7, 10 a.m.–7. Sugg. don. $3 (935-3960). . . .**P.S. 158,** 1458 York Ave. at 78th St., presents its **Annual Holiday Boutique** on 12/5, 6–9. Free (879-2181). . . .**St. Charles Borromeo School,** 23 Sidney Pl., holds a **Christmas Fair** on 12/8, 10 a.m.–5. Free (718-596-1362). . . .**St. Matthew's and St. Timothy's Neighborhood Center,** 26 W. 84th St., offers **An Affordable Christmas: Gift Show and Book Sale** on 12/6, 4–7, 12/7, 10 a.m.–5, and 12/8, 2:30–5. Free (362-6750). . . .**The New York Transit Museum Auction & Tag Sale** is 12/7, 11 a.m.–4 (auction is at 2), at the corner of Boerum Pl. and Schermerhorn Sts. in Brooklyn Hts. $2.50, $5 (718-330-5839). . . .**The Tibetan Cultural Institute** presents its annual **Christmas Bazaar** on 12/7–8, 10:30 a.m.–6. At the Eastside International Ctr., 330 E. 45th St. $2 (989-1829). . . .**The Twentieth Anniversary WBAI Holiday Crafts Fair** is 12/6–8, 13–15, and 20–22. At Ferris Booth Hall at Columbia University, 115th St. and Broadway. Hours: Fri., 5–9, Sat.–Sun., 11 a.m.–6. $6 (279-0707). . . .**The YWCA of the City of New York** offers its **Annual Holiday Craft Sale** at 610 Lexington Ave. at 53rd St., 12/5–14. Hours: Mon.–Fri., 11 a.m.–7, and Sat., 11 a.m.–4. Free (735-9731). . . .**Catholic Guardian Society** continues its **Third Annual Brooklyn Tree Trimming Festival** through 12/9 at 195 Montague St. in Brooklyn Heights. Hours: Mon.– Fri., 9 a.m.–5. Auction on 12/5 at 6:30 ($40) benefits foster children. Free (718-330-0692). . . .**The Moscow Circus–Cirk Valentin** and **The Big Apple Circus,** see "Children," pg. 139.

BENEFITS—The Congress of Italian American Organization holds its annual dinner dance on 12/7 at Grand Prospect Hall, 263 Prospect Ave. in Brooklyn. Cocktails at 7. $100 (718-436-7270). . . .**The Mercantile Library,** 17 E. 47th St., holds its **Fifth Benefit Auction** on 12/3 at 6:30. In the Board Room Club, 280 Park Ave., 41st floor. $75, $150 (755-6711). . . .**The Living Theatre** celebrates its fortieth anniversary with a benefit performance on 12/5 at 8. In Cooper Union's Great Hall, 7 E. 7th St. $25–$250; reserve (864-0516). . . .**Homes for the Homeless** presents a benefit reception for an art exhibit of works by homeless children on 12/5, 6:30–9:30. At the Children's Museum of the Arts, 75 Prince St., between Broadway and Crosby. $100 (529-5252). . . .**The Human Rights Watch Annual Celebration** is 12/10 at the Equitable Atrium, 787 Seventh Ave. Cocktails at 6:30; dinner begins at 7:15. $250–$1,000; reserve (972-8400). . . .**New York Cares** presents the **Coney Island Swing** on 12/4 at 8. At the Oscar Hammerstein I Grand Ballroom of the Manhattan Ctr., 311 W. 34th St. $50, $60, $115; reserve (753-6670). . . .**The Make-A-Wish Foundation** presents a **Celebrity Stocking Auction** on 12/9 at Symphony Cafe, 58th St. and Eighth Ave., 6–9. $25, $35 (505-WISH). . . .**The U.S. Tibet Committee** presents a **Tibetan Benefit Celebration & Mobilization for Action** on 12/8 at the Wetlands, 161 Hudson St., 6–midnight. $10 (213-5011). . . .**Common Cause** holds its **Pro-Democracy Campaign** on 12/8 at Vanderbilt Hall at NYU Law School, 40 Washington Sq. S., 1–4. $5 (349-1755). . . .**The New York Asian Women's Center** launches its tenth anniversary with a benefit auction and party on 12/6, 6:30–10. At the New York Academy of Art, 419 Lafayette St. $30 (732-5230). . . .**The American Foundation for AIDS Research** hosts a **Masquerade Gala** on 12/5 in the Winter Garden of the World Financal Ctr. Cocktails are at 7; dinner begins at 8. $1,000–$5,000; reserve (265-8111). . . .**Voices in Action** holds a benefit for the **Boarder Babies Program of Harlem Hospital Center** on 12/7 at 9. At the New Yorker Club, 123 W. 43rd St. $60 (781-1382). A **Boarder Baby Shower** is 12/10, 6:30–8, at Grace Episcopal Church, at Hicks and Joralemon Sts. Bring gifts (718-624-7765). . . .**The Associates and Metropolitan Divisions of the Jewish Guild for the Blind** host their **Annual Winter Gala** on 12/5 at the Harmonie Club, 4 E. 60th St. at Fifth Ave., 8–11. $100, $125 (769-6239).

PERFORMANCES—The Radio City Christmas Spectacular continues through 1/7 at Radio City Music Hall, 1260 Avenue of the Americas. $25–$37; reserve. Purchase tickets at the Music Hall, Mon.–Sat., 10 a.m.–8 and Sun., 11 a.m.–8, or call the Christmas Hotline (307-1000).

LECTURES AND READINGS—The Poetry Project, St. Mark's Church at Second Ave. and 10th St., presents **Legs McNeil, Patti Adcroft, & Mark Jacobson** on 12/6 at 10:30 and **Andy Clausen & Bruce Isaacson** on 12/9 at 8. $5 (674-0910). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents Spanish director and screenwriter **Pedro Almodovar** on 12/5 at 7:45. $15; reserve (996-1100). . . .**PEN American Center** offers Japanese novelist **Haruki Murakami** in conversation with **Jay McInerney** on 12/4 at 8. At the Players, 16 Gramercy Pk. Free (334-1660).

TOURS

URBAN EXPLORATIONS—12/7 from noon to 3, **Chinatown,** a look at the architecture and history of this Chinese-American community. $15; register (718-721-5254).

SECRETS OF THE CITY—12/8 from 10 a.m. to 5, hidden houses, mews, vest-pocket parks, and other urban secrets sure to surprise even the most inveterate New Yorkers. Municipal Art Society tour. $60 includes lunch; reserve (935-3960).

EYE ON ART—12/4, 7 at 11 a.m., "Printing and Processing," learn the process behind the production of prints and photographs. $32; reserve (877-5117).

CHELSEA—12/8 at noon, a tour with Joyce Gold. Meet at the General Theological Seminary, Ninth Ave. and 21st St. $10 (242-5762).

NEW YORK CITY CULTURAL WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 12/7, 14 at 1:30, **Greenwich Village.** Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. $14 (979-2388).

ADVENTURE ON A SHOESTRING—12/7 at 12:30, **Fashionable Fifth Ave,** from 42nd St. to 59th St. . . .12/7 at 3, **Fabulous 57th St.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—12/8, 15 at 1: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12, seniors and students $10.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 12/7, 8, 14, 15, 28 at 2: **A Village Christmas;** meet at Washington Sq. Arch and hear the history and holiday customs of Greenwich Village. . . .12/15, 29 at 2: **Christmas in Chelsea;** Meet at the Flatiron Building at Fifth and 23rd St. . . .12/7, 14, 21, 28 at 6 and 12/8, 22 at 2: **Ghosts of Christmas Past;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .12/15, 21 at 2: **Miracle on 34th St.;** relive the movie in a tour of Murray Hill. . . .12/7, 8, 14, 15 at 2: **Holiday Horror;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .12/7, 14, 21, 28 at 6: **Holiday Cheer;** meet at Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .12/8, 14, 29 at 2: **A Family Christmas;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .12/8 at 6, **Christmas Midtown Magic;** holiday sights and sounds of Fifth Ave. and the area.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 11/29, Kissena Park, Queens. 12/7, Prospect Park, Brooklyn. 12/8, Central Park.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 12/8 at 1 vs. Philadelphia. All home games sold out. . . .Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 12/15 at 1 vs. New England. Only single seats available.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 12/11 at 7:30 vs. Seattle.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. 12/4 at 7:30 vs. U.S. Olympic Team. 12/8 at Boston. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 12/5 at 7:35 vs. Montreal. 12/7 at 7:35 vs. Chicago. 12/10 at 7:35 vs. St. Louis. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. Next home game: 12/5 at 7:35 vs. Calgary. 12/7 at 7:35 vs. Detroit.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Amahl and the Night Visitors. This one-act opera about a crippled boy who receives a visit from the three wise men is performed with dancing, full costumes, and a live procession of birds and animals; for ages 6–12. 12/7 at 11 a.m., 1 and 3. Happy Concerts for Young People, Dino Anagnost, conductor. Avery Fisher Hall, Lincoln Center, 65th St. and Broadway (704-2100). $15–$28; reserve.

THE NUTCRACKER—New York City Ballet performs George Balanchine's classic featuring a huge Christmas tree, human-sized mice, toy soldiers, and a land of dancing sweets. 12/4 through 1/5. New York State Theater, Lincoln Center. (875-5400). See "Dance" on page 129.

FRONT ROW KIDS CONCERT SERIES—Tom Paxton. Listen to this folk song writer perform songs from his latest work, "Peanut Butter Pie"; for ages 2–10. 12/7 at 2 at the Ethical Cultural School, 2 W. 64th St. Also on 12/8 at 3 at the First Presbyterian Church, 124 Henry St., Brooklyn. Order through Ticket Master (307-7171) or call 718-858-8926 for more information and group sales. $10 in advance, $12 at door.

THE FIRST CHANUKAH—A musical play about the tradition of Chanukah; for ages 4 and up. 12/8 at 11 a.m. Merkin Concert Hall, Elaine Kaufman Cultural Center, 129 W. 67th St. (362-8719). $7.

DON QUIJOTE EXPERIMENTAL CHILDREN'S THEATRE—A Christmas Rhapsody. A musical extravaganza with marionettes, giant rod puppets, and hand puppets; for all ages. 12/9 at 10:30 a.m. Lincoln Square Neighborhood Center, 250 W. 65th St. (496-8009). $3; reserve.*

IF ANYONE FINDS THIS—A musical about a girl named Yvette who finds a mysterious note; for ages 4 and up. Sat. and Sun. at 1 and 4; through 12/22. The Singers Forum, 31 W. 21st St., fourth floor (366-0541). $5; adults $10.

92ND STREET Y—Gift of Light. A Chanukah celebration combining dance, song, live music, and narration. 12/8 at 2. 1395 Lexington Ave. (996-1100). $10.

THE WONDERFUL STORY OF THE BABES IN THE WOOD—Famed folk tales, saucy jokes, song, and dance in a traditional English panto; for all ages. Wed. (except 12/4), Thu., Fri., and Sat. at 8; Sun. at 1 and 5; through 12/22 (performance at 1 only that day). Synchronicity Space, 55 Mercer St. (808-0745). $7; adults $10; reserve.

FAIR—Buy used books and records, hand-crafted items, or enjoy face-painting and strolling minstrels at the **Bloomingdale House of Music's Holiday Bazaar.** 12/7 from 11 a.m. to 5. 323 W. 108th St. (663-6021).

CHANUKAH PROGRAM—Puppet show, followed by refreshments; for ages 3–7. 12/8 at 11 a.m. Hebrew Tabernacle Congregation, 551 Fort Washington Ave. at 185th St. (568-8304). $5.

A CHRISTMAS CAROL—Traditional rendering of Charles Dickens's classic tale; for ages 6 and up. Thu., Fri., and Sat. at 8; Sun. at 3; through 12/29. Westside Repertory Theatre, 252 W. 81st St. (874-7290). $8; adults $10; reserve.

MR. WORLD'S AMERICAN TOUR—Listen to the caped crusader of geography as he recounts the tales of famous explorers from American Indians to Admiral Perry. 12/4 at 3:30. Brooklyn Children's Museum, 145 Brooklyn Ave. Also on 12/5 at 3:30 at the Children's Museum of Manhattan, 212 W. 83rd St. (715-1667). Free.

THE DEATH AND LIFE OF SHERLOCK HOLMES—A play which comprises several characters from Arthur Conan Doyle's stories; for ages 8 and up. 12/4, 5, 7, and 10 at 8; 12/8 at 2; runs through 12/15. Open Eye Theater, 270 W. 89th St. (769-4143). $10; adults $15.*

WEST END GATE—Super Silly Circus. Clown routines with Mark Stolzenberg; for ages 2–8. 12/7 at 1. Broadway bet. 113th and 114th Sts. (662-8830). $6; reserve.

MOSCOW CIRCUS-CIRK VALENTIN—This eleven-act circus does not use animals. Instead, jugglers, clowns, acrobats, and flying ballet artists work to jazz and classical music; through 1/5. Wed.–Fri. at 8; also Wed. at 2; Sat. at 1 and 8; Sun. at 1 and 5. Gershwin Theatre, 50th St. and Broadway (307-4100). $25–$35.

YOU'VE GOT THE BEAT—Doc Roc and Jelly Roll help the shy Iris bring rock and roll back to the kids in Chickenville in this comical musical; for all ages. Sat. and Sun. at 3; through 12/15. Truck and Warehouse Theater, 79 E. 4th St. (222-7008). $4; adults $7; reserve.

BIG APPLE CIRCUS—Celebrate Coney Island's heydey with a classic one-ring circus; through 1/5. Damrosch Park, Lincoln Center. For performance schedule, call 268-0055. $10–$45.

THEATREWORKS/USA—Jekyll and Hyde. A teen-aged chemistry whiz creates a substance which alters his life; for ages 8 and up. 12/7, 8 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (677-5959) or (307-7171). $15.*

'HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; for ages 5–11. Sat. and Sun. at 1. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Brian McGovern lead this hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Snow White and Other Stories. With Andy and Bonnie Periale. 12/7, 8 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Wilbur the Christmas Mouse**, Sat. and Sun. at 1:30, and **Santa Claus & the Christmas Bell**, Sat. and Sun. at 3; for ages 2–10; through 1/5. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **The Magical Toymakers.** Holiday puppet show by Mark McKillip; for ages 3–7. 12/4 at 3:30. Epiphany Branch, 228 E. 23rd St. (679-2645). . .**Feeble Fables, or, The Princess and the Rock.** Stories, circus techniques, and music; for ages 6–12. 12/5 at 4. Hamilton Fish Park Branch, 415 E. Houston St. (673-2290). . .**Kwanzaa Ceremony.** Learn about the African-American harvest festival. 12/5 at 4. 115th St. Branch, 203 W. 115th St. (666-9393). . .**St. Nicholas Eve.** An evening of storytelling for older children and adults. 12/5 at 6:30. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . .**Storytelling.** For the holiday season, with Getchie Argetsinger; for ages 3–7. 12/7 at 2:30. Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza (869-8089). For ages 4–8 on 12/10 at 4 at the Chatham Square Branch, 33 E. Broadway (964-6598). . .**Songs Say So Much.** Holiday sing-along with Jeff Sorg; for ages 4–8. 12/9 at 3:30. Kips Bay Branch, 446 Third Ave. (683-2520).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Engelbert Humperdinck songs are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.*

CENTRAL PARK PROGRAMS—Belvedere Castle: Candlemaking. Make beautiful candles with the Castle's merry resident, the Wiz. 12/8 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and science-fiction radio programs; for ages 8–13. Sat. at 10 a.m. 12/7: **Science Fiction.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 2–10. **Weekend Screenings: Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art.** 12/7, 8 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF THE ARTS—Collage Pictures. Learn how Picasso used collage materials like magazines and newspapers, and make your own from the same materials. 12/7, 8 at 1 and 3; museum admission. Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

HAYDEN PLANETARIUM—Robots in Space. Star Wars friends R2D2 and C-3PO explain how satellites and probes go places too dangerous for astronauts; for ages 7–12. 12/7 at 11:45 a.m. . .**Wonderful Sky.** Explore the day and night sky, from rainbows to sunsets to stars, with images of the Sesame Street Muppets; for ages 3–6. 12/7 at 10:30 a.m. Central Park West at 79th St. (769-5900). $2.50; adults $5; reserve.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festival brochure at each box office and present the coupon inside. For general information on the Festival savings, call 769-4143.

BOOKS

WHOSE SHOES ARE THESE? by Ron Roy; illustrated by Rosmarie Hausherr. Preschool–Grade 1. Clarion Books, $5.95.

DANCING DOGS, by Barbara Westman. Preschool–Grade 2. HarperCollins, $14.95.

WHAT I LIKE, by Laurence Anholt; illustrated by Catherine Anholt. Kindergarten–Grade 1. G.P. Putnam's Sons, $14.95.

THE DUKE WHO OUTLAWED JELLY BEANS, by Johnny Valentine; illustrated by Lynette Schmidt. Grades 2–4. Alyson Wonderland, $12.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BLUE NOTE—131 W. 3rd St. (475-8592). 12/4: Gerry Mulligan Quartet. 12/5-8: Milton Nascimento Acoustic with Ron Carter and Hugh Fattoruso. 12/9: Tony Bennett with Ralph Sharon Trio. 12/10-15: Milt Jackson Quartet plus Mark Whitfield Trio. Shows at 9 and 11:30, with an extra show at 1:30 a.m. on Fri. and Sat. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/6: Riders in the Sky; Cheryl Wheeler. 12/7: "In Their Own Words" A Bunch of Songwriters Sittin' Around Singing hosted by Vin Scelsa featuring David Olney, Greg Trooper, and Townes Van Zandt. 12/12: Taj Mahal; The Dick Siegel Ensemble. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/7: Ray Drummond on bass with Mike LeDonne on piano, Robert Hurst on bass and Louis Hayes on drums. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691—6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch Styles Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The Great Atlantic Jazz Band. Tue.: Stanley's Washboard Kings. Music Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 12/4: Fly Spinach Fly. 12/5: Gin Blossoms. 12/6: Moore—Hooker Duo. 12/7: Black Rock Coalition Presents: Faith/D-Xtreme. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 12/3-5: Maurice Vaughn. 12/6, 7: Valerie Wellington. 12/10-12: Roy Hytower. Sets Sun.-Thu. at 9, Fri.-Sat. at 9:30. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 6–8:30: Traditional New Orleans Jazz with The Joel Helleny Sextet. Through 12/8: Ahmad Jamal Trio. 12/9: Clifford Jordan's Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 12/7: Dennis Mitcheltree Trio and special guests. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/6: Larry Nugent and John Doyle. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/8: Freddie Hubbard Quintet. 12/9: Les Paul Trio. 12/10-15: Phil Woods Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/4: Joe Beck Trio. 12/5: Roy Meriwether Trio. 12/6: Ed Cherry Quartet. 12/7: Rebecca Parris Quartet. 12/8: Virg Dzurinko Trio. 12/9: Pete Malinverni. 12/10: Cleve Douglass Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 12/4-7: Pianist Joanne Brackeen with Cecil McBee on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/4: New Combo Series. 12/5: Allen Lowe and Orchestra X—New Tango; Gideon D'Arcangelo. 12/6: Guitar Quartet: Kelvyn Bell, Jean-Paul Bourelly, Marc Ribot, and Elliot Sharp. 12/7: Curlew with Amy Denio. 12/8: Thomas Chapin Trio and Pablo's Dream Time. 12/9: Joey Baron's Baron Down. 12/10: Steve Gorn and Robert Dick—Steel and Bamboo; Joe Lovano and Judi Silverman; Slash Orchestra. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 12/4: The Original Nighthawk Jim Thackery. 12/5: Bobby Radcliff. 12/6, 7: Bo Diddley Jr. and the Black Widow Band. 12/8: Blues Jam with The Popa Chubby Band and special guests. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/31, Tue.–Sat. at 9:15 and 11:15: Anita O'Day with *Jezebel of Jazz: The Anita O'Day Story in Words and Music*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak Group with Spanky Davis followed by Yvonne Roome and her group. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 12/4: The River Boys. 12/5: The Nerds; Master Lee. 12/6: The Prowlers Steel Breeze. 12/7: The Machine—A Pink Floyd Tribute. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/5: KRS 1 Speaks and Poetry Reading. 12/10: Steve Turre and Frank Ferrucci. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 12/8: Peter Leitch Quintet featuring Sonny Fortune, Kirk Lightsey, Rufus Reid, Marvin and Smitty Smith. 12/9: The Music of Gil Evans played by the Monday Night Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/6, 7: Millie Jackson. Every Mon.: "Comedy Night". Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 12/5: Terrance Simien and the Mallet Playboys; The Mighty Sweetones. 12/6, 7: Chuck Brown and the Soul Searchers with the P-Funk Horns; Trouble Funk featuring Big Tony. 12/10: Normal By Day. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.–Fri. at 8, Sat. at 6 and 8, Sun. at 3: *The Real Live Brady Bunch*. **Terrace:** 12/4-8: Pianist Danilo Perez with Santi Debriano on bass and Tommy Campbell on drums. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/8: Jim Hall Quartet with Larry Goldings, Steve LaSpina, and Terry Clarke. 12/9: The Vanguard Jazz Orchestra. 12/10-15: Barney Kessel Trio with Steve LaSpina and Grady Tate. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 12/4: Spin Doctors; Pops Cool Love. 12/5: The Innocence Mission. 12/6: The Skadanks; Chucklehead. 12/7: New Potato Caboose; Matt Sevier. 12/9: Frankie Jackson's Soul Kitchen. 12/10: Rose Hill. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 12/7: Pianist Carol Britto with Marcus McLaurine on bass. 12/9–14: Pianist Jane Jarvis with Marcus McLaurine on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 12/5: Songwriters Hall of Fame. 12/7: Delbert McClinton. 12/8, 15: The Poppies. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 12/4-7: Red Johnny and the Round Guy, Dave Chapelle. Shows Sun.–Thu. at 9, Fri. at 8, 9:30 and 11:30, Sat. at 8, 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. 12/4, 5 at 8:30: *El Barrio '91*, a new Latino comedy revue featuring Angel Salazar and Rick Aviles and others. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/8: Comedians Lenny Varnedoe, Kent Kasper, Max Dolcelli, Scott Bruce, Nancy Redman, Danny Curtis and Mike Eagan. 12/9-15: Paul Lyons, Mike King, Al Romero, Kent Kasper, Harry Freedman, Danny Curtis and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater-restaurant featuring magic and comedy. 12/4: Comedy-magicians Imam and Mark Mitton, with pianist Rich Sanders. 12/5: Magicians Eric De-Camps and Margaret Steele. 12/6, 7: Magician Rocco, comedian Rob Weinstein, and pianist Rich Sanders. 12/10: Close-up magic of Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/8: Jon Stewart, Rich Ceisler, Brett Butler and Frank Santorelli. 12/10–15: Al Lubel, Tom Hertz, and Marty Rackham. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th-75th Sts. (877-1166). 12/4: The Nuff Brothers. 12/11: The Little Big Band featuring Jimmy Vivino. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Julie Oliveri and pianist Mike Cossi, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30-11. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 12/7, Tue.–Wed. at 9, Thu.–Sat. at 9 and 11: The musical ensemble "All Four Fun". **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 12/4: Valentine Ryder. 12/5: Jaymie Meyer with Paul Trueblood. 12/7: Shannon Mulholland; Andrew Martin with Rod Hausen in *Only in New York*. 12/8: Maxine Gordon with pianist John Wallowitch. 12/9: Phyllis Pastore with pianist Barry Levitt. 12/10: Bill Reed's students with pianist Ken Mallor. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar and Sun.–Tue., Duke Griffin. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/4: Kenny Karen; Jonathan Hogan. 12/5: Style Without Substance; Muriel and Cyril Holiday Turkey with Ritzel & Saloff & Co. 12/6: Rita Deglau; Naz Edwards. 12/7: Patrice Marie; Marc Vincent and Band; Jana Robbins from "Gypsy". 12/8: Voices Carry; Ray Santos from "Miss Saigon". 12/9: *Waiters, Writers and Weightlifters*, revue; The Dweebz. 12/10: Heidi B. Heiman; Felicia Farone and Paul Dobie. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 12/9, 16: Broken Lizard in *The Return of the Biscuit Champion*. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 12/4: James Luzar; Kit Kineff; Laura Pierson. 12/5: Margaret Wright; *Looking A Lot Like Christmas* with special guests Ann Hampton Callaway, Anne Francine and Rex Reed. 12/6: Todd Stockman; Sally Mayes; Laura Pierson. 12/7: Todd Stockman; The Tonics; Tom Bogdan. 12/8: A.J. Tyndale; Teddycare with Mr. Ruby Rims. 12/9: *Here's To Our Friends ... The Aids Music Revue*. 12/10: Lina Koutrakos Cabaret Class Recital. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 12/4: Nancy Follender with Bill Graves. 12/5: Muriel and Cyril's Holiday Turkey with Ritzel and Saloff. 12/6: *Corner of the Sky;* musical revue. 12/7: *Corner of the Sky;* Lorraine Keenly; Miss Coco. 12/8: Stella Crispo; Arthur Kirson. 12/10: J.Q. and The Bandits. **No credit cards.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 12/28: Lorna Luft. Shows Tue.–Sat. at 9 and 11:15. Every Sun. at 7 and 9:30: *Varieties!* a revue performed by "The Sunday Evening Players". **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30… *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 12/10: "Star Cabaret Series" with Adriana Kaegi of Kid Creole and the Coconuts. Showtime 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/4, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Singer Andrea Marcovicci with *Home for the Holidays*. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:30 and 10:30: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Mon.–Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Dec. 4

2:00/WNCN— Prokofiev: *Lieutenant Kijé,* Suite, Op. 60; **Massenet:** *Picturesque Scenes.*

WNYC—Mozart: Divertimento in B-Flat; Piano Qnt.; Adagio in b.

WQXR—Mozart: Sonata in E-Flat for Piano and Violin.

3:00/WNCN— J. Williams: *Cowboys,* Ov.; **J. Haydn:** String Qt. in D, Op. 33.

WQXR—Beethoven: *Fidelio,* Ov.

4:00/WNCN— Saint-Saëns: *Danse Macabre;* **Rubinstein:** *Nero,* "March of the Roman Legions."

WQXR—Hazel: "Grand Fantasia Triumfal."

5:00/WNCN— C.P.E. Bach: Sym. in F; **D. Scarlatti:** Sonata in E.

WQXR—Brade: English Dances.

6:00/WNCN—Walton: *Portsmouth Point,* Ov.; **Berlioz:** *Roman Carnival,* Ov.

7:00/WNCN—Copland: *Fanfare for the Common Man;* **Vivaldi:** Cto. for Bassoon in G.

WQXR—Mozart: Cto. No. 10 for Two Pianos and Orchestras in E-Flat.

8:00/WNCN—Mozart: Cto. for Oboe in C; **J. Haydn:**String Qt. in G, Op. 33.

9:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Ravel:** *Mother Goose,* Suite.

Thu., Dec. 5

2:00/WNCN— Hummel: Cto. for Trumpet in E-Flat; **Mozart:** Piano Sonata No. 16 in B-Flat.

WNYC—J. Haydn: Sym. No. 95; **Bruckner:** Sym. No. 9.

WQXR—Biber: Sonata No. 5 in C.

3:00/WNCN—Rossini: *The Barber of Seville,* Ov.; **Vivaldi:** Cto. for Strings in A.

WQXR—Wagner: *Die Meistersinger,* Prelude.

4:00/WNCN— Shostakovich: *Festive,* Ov., Op. 96; **Parry:** *Birds,* "Bridal March."

WQXR—Berlioz: *Benvenuto Cellini,* Ov.

5:00/WNCN— Dittersdorf: Sym. in C; **Mendelssohn:** *The Marriage of Camacho,* Ov., Op. 10.

WQXR—Telemann: Cto. in G for Two Flutes, Bassoon, Strings, and Basso Continuo.

6:00/WNCN—Handel: *Solomon,* "Arrival of the Queen of Sheba"; **Offenbach:** *Kakadu,* Ov.

7:00/WNCN— Tchaikovsky: *Swan Lake,* Act I, Waltz, Op. 20; **Vivaldi:** Cto. for Violin No. 3 in g, "La Cetra," Op. 9.

WQXR—Chopin: Piano Cto. No. 1 in e, Op. 11; **Mason:** *Silver Spring.*

8:00/WNCN—Respighi: *Ancient Airs and Dances,* Suite No. 1.

9:00/WNCN—J. Haydn: Sym. No. 94 in G, "Surprise"; **Bach:** Cto. for Oboe in F.

Fri., Dec. 6

2:00/WNCN— Boieldieu: Cto. for Harp in C; **Mozart:** Violin Sonata No. 24 in F.

WNYC—Berg: Violin Cto.; **Mahler:** Sym. No. 2.

WQXR—Berlioz: *Reverie et Caprice,* Ov.

3:00/WNCN— J. Stamitz: Cto. for Trumpet in D.

WQXR—Mozart: Sym. No. 24 in B-Flat.

4:00/WNCN—Vivaldi: Cto. for Violin No. 9 in B-Flat, "La Cetra," Op. 9; **Mozart:** March No. 1 in D.

WQXR—Thomas: *Mignon,* Ov.

5:00/WNCN—Cassado: *Dance of the Green Devil;* **Handel:** Cto. for Recorder in in B-Flat, Op. 4.

WQXR—Muffat: Suite in B-Flat.

6:00/WNCN—Baston: Cto. for Recorder No. 2 in C; **C.P.E. Bach:** Sym. No. 1 in D.

7:00/WNCN—Rameau: Cto. Grosso No. 4 in B-Flat; **Bach:** Cto. for Harpsichord No. 6 in F.

WQXR—Paganini: Violin Cto. No. 4 in d.

8:00/WNCN— W.S. Bennett: Sym. in g; **Mozart:** Sym. No. 14 in A.

9:00/WNCN—Foote: Suite for Strings in E, Op. 63; **Mendelssohn:** *A Midsummer Night's Dream,* Ov., Op. 21.

WQXR—The Detroit Symphony Orchestra. **Bortz:** Sinfonia No. 1; **Cimerosa:** Concertante for Two Flutes in G.

Sat., Dec. 7

10:00 a.m./WNCN— Bach: Cto. for Violin in d; **Zelenka:** Cto. Grosso in G.

WQXR—Mozart: Horn Cto. No. 2 in E-Flat.

11:00 a.m./WNCN— Wagner: *Siegfried Idyll;* **J. Haydn:** Cto. for Horn No. 1 in D.

WQXR—Corelli: Cto. Grosso No. 12 in F, Op. 6; **Debussy:** Rhapsody No. 1 for Clarinet and Piano.

12:00/WNCN— Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight," Op. 27.

WQXR—J. Haydn: Sym. No. 30 in C; **Balakirev:** *In Bohemia.*

1:00/WNCN— Tchaikovsky: Cto. for Piano No. 1 in b-flat, Op. 23.

1:30/WQXR—"The Texaco-Metropolitan Opera Broadcast." **Mozart:** *Cosi Fan Tutte.* Cast: Vaness, Ziegler, Upshaw, Lopardo, Cowan, Feller; conductor: Hager.

2:00/WNCN—Janácek: *From the House of the Dead;* **Schumann:** Five Pieces in "Folk-style."

WNYC—Mozart: Piano Sonata in D; **Berlioz:** *Romeo and Juliet,* Suite; **Shostakovich:** Piano Trio No. 1.

3:00/WNCN—Copland: *Billy the Kid,* Ballet Suite; **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux," Op. 81.

4:00/WNCN—Vivaldi: Cto. for Flute No. 6 in G, Op. 10; **J. Haydn:** Piano Trio No. 28 in E.

5:00/WNCN—Wagner: *The Flying Dutchman,* Ov.; **Suk:** Piano Trio in c, Op. 2.

6:00/WNCN—Martucci: Tarantella, Op. 44; **J. Haydn:** Cto. for Flute No. 1 in D.

7:00/WNCN—Bach: Orch. Suite No. 3 in D; **Endler:** Sinfonia in F.

8:00/WNCN—Mozart: Sym. No. 30 in D; **Rimsky-Korsakov:** Cto. for Piano in c-sharp, Op. 30.

WQXR—The Cleveland Symphony Orchestra. **R. Strauss:** *Death and Transfiguration,* Op. 24; **Brahms:** Violin Cto. in D, Op. 77. Soloist: Zehetmair; conductor: von Dohnànyi.

9:00/WNCN—J. Haydn: Sym. No. 104 in D, "London."

Sun., Dec. 8

10:00 a.m./WNCN— Boccherini: Guitar Qnt. No. 4 in G, "Fandango"; **Vivaldi:** Cto. for Two Mandolins in G.

WNYC—Mozart: Sym. No. 36; **Beethoven:** Piano Sonata No. 30.

WQXR—Grieg: Piano Cto. in a; **Mozart:** Horn Cto. No. 4 in E-Flat.

11:00 a.m./WNCN— Enesco: Romanian Rhapsody No. 1 in A, Op. 11; **Servais:** *Souvenirs de Spa,* Op. 2.

12:00/WNCN—Mozart: Serenade No. 13 in G; **Smetana:** String Qt. No. 2 in d.

1:00/WNCN—The Chicago Symphony Orchestra. **Mozart:** Mass in c; Requiem Mass in d.

WQXR—Bach: "Brandenburg" Cto. No. 4 in G; **Ravel:** Sonata for Violin and Piano.

2:00/WQXR—Sibelius: *Karelia,* Suite.

3:00/WNCN—Copland: *Rodeo,* Dance Episodes.

WQXR—Shostakovich: Sym. No. 1 in F; **J. Haydn:** Qt. No. 5 in D, "The Lark," Op. 64.

4:00/WNCN—Vivaldi: Cto. No. 5 in A, Op. 3; **Debussy:** Sonata for Flute, Viola, and Harp.

WQXR—Beethoven: *Léonore,* Ov., No. 3.

5:00/WNCN—Porpora: Cto. for Cello in G; **J. Haydn:** Divertimento for Winds No. 7 in B-Flat.

6:00/WNCN—Suppé: *Poet and Peasant,* Ov.; **Boccherini:** Cto. for Piano in E-Flat.

7:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 2; **Mozart:** Sym. No. 31 in D, "Paris."

8:00/WQXR—"Sunday Night Opera House." **Giordano:** *Andrea Chenier.* Cast: Domingo, Scotto, Milnes; conductor: Levine.

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella," Op. 7.

WNYC—Mozart: String Qt. in B-Flat.

Mon., Dec. 9

2:00/WNCN—Novak: Piano Trio in d, Op. 27.

WNYC—The Baltimore Symphony Orchestra. **Beethoven:** *Léonore,* Ov., No. 3; **Beethoven:** Sym. No. 7; **Rachmaninoff:** Piano Cto. No. 2.

WQXR—Wagner: *Siegfried,* "Forest Murmurs."

3:00/WNCN—Vivaldi: Cto. for Strings in D; **C.P.E. Bach:** Sym. in E-Flat.

WQXR—Saint-Saëns: *Wedding Cake Caprice-Valse,* Op. 76.

4:00/WNCN—Weber: *Der Freischütz,* Ov.; **Handel:** *Acis and Galatea,* Sinfonia.

WQXR—A. Scarlatti: Sinfonia No. 1 in F.

5:00/WNCN—Vivaldi: Cto. for Strings in C; **C.P.E. Bach:** Sym. No. 4 in G.

WQXR—Copland: *Letter from Home.*

6:00/WNCN—Gretry: *The Talking Portrait,* Ov.; **Beriot:** Cto. for Violin No. 1 in D, "Military," Op. 16.

7:00/WNCN— D. Scarlatti: Six Sonatas; **Vivaldi:** Cto. for Flute in G.

WQXR—Beethoven: Violin and Piano Sonata No. 9 in A, Op. 47.

8:00/WNCN—Bach: English Suite No. 2 in a.; **J. Haydn:** Cto. for Piano No. 4 in C.

9:00/WNCN— Mussorgsky: *Night on Bald Mountain;* **Pinto:** Piano Sonata in c.

WQXR—The Boston Symphony Orchestra. **Mozart:** Piano Cto. No. 26 in D. Soloist: Bronfman; conductor: Dutoit.

Tue., Dec. 10

2:00/WNCN—Bach: "Brandenburg" Cto. No. 5 in D; **Goldmark:** *Prometheus Bound,* Ov., Op. 38.

WQXR—Boismortier: Trio Sonata No. 5 in F.

3:00/WNCN—Vivaldi: Cto. for Strings in F; **Griffes:** *The Pleasure Dome of Kubla Kahn.*

WQXR—Rossini: *Tancredi,* Ov.

4:00/WNCN—Alfven: *Dance of the Shepherd Girl;* **Mozart:** Rondo for Flute and Orch. in D.

WQXR—Bartók: Romanian Folk Dances.

5:00/WNCN—Vivaldi: Cto. for Two Violins and Lute in D; **Schumann:** Toccata in C, Op. 7.

WQXR—Debussy: *L'Isle Joyeuse.*

6:00/WNCN—Rossini: *Otello,* Ov.; **Gershwin:** Three Preludes for Piano.

7:00/WNCN—Chopin: "Variations on a Theme by Rossini"; **Beethoven:** Violin Sonata No. 3 in E-Flat, Op. 12.

WQXR—Davis: *Die Fledermaus,* Suite.

8:00/WFUV—"A Box at the Opera." **Barber:** *Vanessa.*

WNCN—Gyrowetz: Cto. for Piano in F, Op. 26; **Saint-Saëns:** Septet in E-Flat, Op. 65.

9:00/WNCN—J. Haydn: String Qt. in F, "Serenade," Op. 3; **C. Stamitz:** Cto. for Flute and Oboe in G.

WQXR—Mozart: Sonata in F for Piano and Violin.

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TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
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WED., DEC. 4

8:00 p.m.
5 **Babes in Toyland** (1961). The Disney version of the Victor Herbert operetta, starring Ray Bolger and Annette Funicello. (2 hrs.)

11 **Outland** (1981). An unpretentious, consistently exciting science-fiction film, like *High Noon* in outer space. Set on a dreary moon of Jupiter, *Outland* is just a series of confrontations between good and evil, but it's pure, weightless fun. With Sean Connery, Peter Boyle, Frances Sternhagen. Written and directed by Peter Hyams. (2 hrs.)

13 **The Infinite Voyage—"Prisoners of the Brain."** Medical researchers continue to explore the human mind and psychic traumas, working toward the day when schizophrenia and other diseases are easily treatable. (1 hr.)

HBO **Buy Me That Too!: A Kid's Survival Guide to TV Advertising.** A half-hour documentary designed to help kids see past the hype of advertising.

8:05
TBS **Diamonds Are Forever** (1971). A most enjoyable James Bond picture starring Sean Connery in a Las Vegas adventure with the usual accoutrements: a villain, a plot for world destruction, and some beautiful women. (2 hrs. 25 min.)

8:30
2 **Bugs Bunny's Looney Christmas Tales.** A nutty *Christmas Carol*, with Porky Pig as Bob Cratchit, Yosemite Sam as Scrooge, the Tasmanian Devil as Santa, and Bugs as himself, sort of. (30 min.)

9:00
13 **Edge.** The third installment of the monthly magazine series about American pop culture. Tonight, Buck Henry visits the new Reagan Library; also, a look at *JFK*, the new Oliver Stone film, and the surge of unauthorized bios and investigative books. With host Robert Krulwich. (1 hr.)

USA **Dead in the Water.** A black comedy/thriller about a lawyer in a small town who, before things went terribly wrong, had planned to kill his wife. With Bryan Brown, Veronica Cartwright. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00
4 **Pearl.** The second segment of the immensely popular 1978 mini-series based on Stirling Silliphant's book about a neighborhood struggling to rebuild after the bombing of Pearl Harbor. With Angie Dickinson, Robert Wagner, Dennis Weaver, Lesley Ann Warren. (1 hr.) Part 3 shown Friday at **10:00 p.m.**; Part 4 on Saturday at **10:00 p.m.**

13 **Metropolitan** (1990). In this immensely likable independent film, a group of New York preppies and debs gather in evening clothes at the Park Avenue apartment of one of the girls' parents and, to our astonishment, *speak*—in literate, complete sentences. Cozily chaste at times, but funny and graceful for the most part. (2 hrs.) Also shown Friday at **midnight.**

11:45
MAX **Atlantic City** (1980). A sober but affectionate look at the city's transformation from tattered old tart to sparkling young whore. Written by John Guare, directed by Louis Malle, and starring Burt Lancaster and Susan Sarandon. (1 hr. 45 min.)

THU., DEC. 5

8:00 p.m.
21 **Mystery—"The Casebook of Sherlock Holmes."** In "The Boscombe Valley Mystery," a woman tries to convince Holmes that James McCarthy did not murder his father, though they were seen violently arguing moments before the death. With Jeremy Brett, Edward Hardwicke. (1 hr.) (Also shown at **9:00** on **13** and Friday at **9:00 p.m.** on **50**.) At **9:15** on **21**, the final installment of this new Holmes series, "Shoscombe Old Place," in which murder and Thoroughbred racing collide in a most colorful manner. And, at **10:50,** John Cleese stars in **The Strange Case of the End of Civilisation as We Know It,** playing a descendant of Holmes who came up short in the brain department (1 hr. 10 min.).

TNT **Dr. Seuss's How the Grinch Stole Christmas.** Not even the Grinch—with the voice of Boris Karloff—can extinguish the Christmas joy that the late Dr. Seuss lit in Whoville. (30 min.) Also shown Sunday at **10:00 a.m.** and **1:30 p.m.**

8:05
TBS **Giant** (1956). A sprawling Texas-family saga, a fairly good movie. The legendary James Dean had significant roles in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. (4 hrs.)

9:00
7 **Pearl Harbor: Two Hours That Changed the World.** Various journalists and politicians, including President Bush, recall where they were when Pearl Harbor was attacked, and how their lives were changed. David Brinkley is the anchor of this two-hour special.

BRV **La Lectrice** (1989). A young woman who loves literature becomes a professional reader to a cast of eccentric characters. With Miou-Miou, Régis Royer, and Maria Casarès. Directed by Michel Deville. In French, with subtitles. (2 hrs.)

TMC **State of Grace** (1990). Boring plot mechanics but some exciting atmosphere in this story of low-level Irish-American gangsters in Hell's Kitchen, trying to hold on to a little bit of turf. Young director Phil Joanou steals from Scorsese and Coppola but gets affecting performances out of Ed Harris, Gary Oldman, and, especially, Sean Penn. (2 hrs. 30 min.)

9:30
ESPN The highlight of the ACC–Big East basketball tournament might be this matchup of expected conference powerhouses—the **Duke Blue Devils** against the **St. John's Redmen,** live from Greensboro, North Carolina.

11:00
TDC **The Leopard That Changed Its Spots.** The travails of a weak leopard cub raised by humans. (1 hr.)

11:15
TNT **Brother John** (1972). The son of God returns to Earth, but nobody realizes it. Could it be because he's black? Sidney Poitier plays the lead, and very well. (2 hrs.)

2:00 a.m.
11 **The Life and Times of Judge Roy Bean** (1972). John Huston's likable, weird Western about a man who declares himself "judge" of what could only generously be called a town. (2 hrs. 30 min.)

FRI., DEC. 6

5:00 p.m.
AMC A trio of pictures based on Damon Runyon's writing: **Lady for a Day** (1933), with May Robson; at **7:00, The Big Street** (1942), with Lucille Ball and Henry Fonda; and, at **9:00, Little Miss Marker** (1934), with Shirley Temple as a gambling I.O.U. (1 hr. 30 min.) All three films shown again at **12:30 a.m.**

7:00
FAM **Cheaper by the Dozen** (1950). Heartwarming story about a mother and father (Myrna Loy, Clifton Webb) and their brood of twelve children. (2 hrs.)

8:00
11 **Torch Song Trilogy** (1988). A funny and poignant look at a gay New Yorker's search for love and respect in the heterosexual world. With Anne Bancroft, Matthew Broderick, and Harvey Fierstein, who wrote the play and screenplay. (2 hrs.)

8:05
TBS **King of Kings** (1961). Nicholas Ray's grand, moving portrait of the life of Christ, starring Jeffrey Hunter, Siobhan McKenna, and Robert Ryan. Orson Welles narrates. (3 hrs. 30 min.)

9:00
13 **Mozart on Tour.** Host André Previn re-creates the life and music of Wolfgang Amadeus Mozart, told here through performances of the composer's work by world-renowned musicians. (2 hrs.)

A-E **Watching the Detectives.** The first of three programs this month profiling private investigators. Tonight, New York's own Bo Dietl, a former cop—and author of *One Tough Cop*—who now runs his own P.I. firm. (1 hr.)

10:00
4 **Pearl.** Part 3 of 4 (see Wednesday at 10:00 p.m.). (1 hr.)

TDC **Pearl Harbor: 50 Years Later.** A three-day spell of programs about the infamous attack of December 7, 1941. Tonight, **America—The Way We Were: 1940–1941,** looking at how the happy post–Depression days were so dramatically interrupted. (1 hr.) See Saturday at **9:00 p.m.** and Sunday at **8:00 p.m.** for more.

SAT., DEC. 7

9:00 a.m.
13 **Bookmark.** Calvin Trillin and Jonathan Raban discuss the latter's book *Hunting Mr. Heartbreak,* about the nooks and crannies of the American landscape. (30 min.)

12:30 p.m.
VH1 **Shindig!** The weekly live series from the sixties that just about every major-league pop and rock performer appeared on—not seen on television since the original broadcasts. More episodes to be shown today, at **4:30 p.m.** (1 hr. 30 min.) and at **9:00 p.m.** (2 hrs.).

1:00
2 **Olympic Winterfest.** In a prelude to the upcoming Winter Games in Albertville, the American and Canadian Olympic hockey teams face off, live from Albany.

3:45
2 **NCAA Basketball.** A meeting of two blue-chip college programs: Rick Pitino's Kentucky Wildcats against the Indiana Hoosiers of Bob Knight.

4:05
13 **Jimmy Doolittle, an American Hero.** A profile of the innovative, daring pilot best known for his Tokyo air raid early in World War II. Jimmy Stewart, who served under Doolittle in the war, is among those interviewed. (1 hr. 35 min.)

5:40
13 **Entertaining the Troops.** Documentary footage of the many American performers who traveled overseas to boost American military morale during World War II. With Bing Crosby, Bob Hope, Jack Benny, the

Andrews Sisters, and many more. (2 hrs. 20 min.)

8:00
❷ **Remember Pearl Harbor.** Hosts Charles Kuralt and H. Norman Schwarzkopf preside over two hours of film footage and interviews with folks like Bob Hope, Ted Williams, and James Michener. Also, President Bush on the deck of the U.S.S. *Missouri*, now anchored at Pearl Harbor for a memorial ceremony.

❾ **The Night They Saved Christmas.** A charming 1984 TV movie starring Art Carney as Santa, whose toy factory is in danger of destruction. With Jaclyn Smith and Paul Williams as—you guessed it—an elf. (2 hrs.)

9:00
CUNY **Way Down East** (1920). The restored version of D. W. Griffith's silent melodrama starring Lillian Gish as the young woman deflowered by a man of the world. (3 hrs.) Also shown Sunday at **9:00 p.m.**

TDC More Pearl Harbor programming (see Friday at 10:00 p.m.). Tonight, **Pearl Harbor Attack,** an in-depth look at the Japanese military strike. At **10:00, Frank Capra's The War Years: Know Your Enemy Japan,** one of several propaganda films Capra made for the war effort (1 hr.).

DIS **World War II: A Personal Journey.** This new four-part special starts with the air strike at Pearl Harbor and continues through the war, offering firsthand reminiscences about the Japanese-American internment camps, women on the assembly line, the famed Tuskegee Airmen unit, and so on. Glenn Ford hosts. Part 1 tonight (1 hr.); Part 2 on Sunday, Part 3 on Monday, and Part 4 on Tuesday, all at **9:00 p.m.**

10:00
❹ **Pearl.** Part 4 of 4 (see Wednesday at 10:00 p.m.). (1 hr.)

HBO **Live Boxing.** A heavyweight fight, with old man George Foreman up against Jimmy Ellis; then, Roger Mayweather and Rafael Pineda in a bout for the IBF junior-welterweight title.

11:30
TNT **In Cold Blood** (1967). Richard Brooks's striking, potent black-and-white adaptation of the famous Truman Capote nonfiction book about two midwestern killers. (2 hrs. 55 min.)

12:15 a.m.
BRV **Mr. Hulot's Holiday** (1954). In French with no subtitles, but you won't miss them. Hulot (director Jacques Tati), sojourning at a seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. (1 hr. 45 min.)

SUN., DEC. 8

11:00 a.m.
❷ **Speaking in Good Faith: Christian, Jewish, Muslim Dialogue.** Coverage of a symposium in Dearborn, Michigan, where 23 percent of the population is made up of Muslims trying to mesh with the Judeo-Christian culture they've moved into. (30 min.)

12:30 p.m.
❼ **An Oasis in Time.** A one-hour documentary on how Jews of all stations in life and varying religious devotion celebrate the Sabbath.

1:00
❷ A most meaningful game: The **Philadelphia Eagles** visit their NFC Eastern friends, the **New York Giants.**

❾ **Hell in the Pacific** (1969). Lee Marvin and Toshiro Mifune are World War II soldiers—one American, one Japanese—going head-to-head on a deserted island. (2 hrs.)

1:30
HBO **The Making of For the Boys.** Behind the scenes of the new hit musical movie starring Bette Midler and James Caan. (30 min.)

4:00
❹ The **New York Jets,** fighting for their playoff lives, visit the somewhat more secure **Detroit Lions.**

⓫ **The Best Years of Our Lives** (1946). This immensely moving drama took home a bushel of Oscars. It tells the story of three World War II veterans returning home to the same town in rather different spirits. With Fredric March, Myrna Loy, Dana Andrews, Teresa Wright, Virginia Mayo, Harold Russell. (3 hrs.)

5:00
AMC All the Marx Brothers you'll ever need in one dose, leading with the brilliant **Duck Soup** (1933), with Groucho as prime minister Rufus T. Firefly ("Hail, Fredonia!"). In **Monkey Business** (1931), at **6:30,** the four brothers stow away on a ship and share Maurice Chevalier's passport to escape. At **8:00, The Cocoanuts** (1929), the Marx Brothers' first film. And, at **10:00, Horse Feathers** (1932), a wonderful romp about college football and "swordfish" (1 hr. 30 min.). All four films shown again starting at **11:30.**

5:55
⓭ **A Peter, Paul, and Mary Holiday Concert.** The folk trio is accompanied by the New York Choral Society and a 40-piece orchestra. (2 hrs. 5 min.)

7:00
❼ **Indestructible People.** First, a camera takes the journey from human conception to birth. Then it's on to the new technology that can repair and replicate the human body. (1 hr.)

(49) **Carreras, Domingo & Pavarotti in Concert.** The beloved trio in last year's outdoor concert from Rome. At **9:15,** in **Silent Night With José Carreras,** the tenor sings Christmas carols in Salzburg. And at **10:00, José Carreras: A Life Story,** a profile of the singer's career, including his battle with leukemia (1 hr.).

8:00
⓭ **Great Moments With Nature's Filmmakers.** Nine cameramen from the PBS *Nature* series recall the highlights of years of shooting mountains and jungles and oceans and animals. Also, behind the scenes on a *Nature* shoot. (Also shown Tuesday at **8:40 p.m.** on (21).) Followed, at **10:05,** by **Mozu the Snow Monkey,** which chronicles nine years in the lives of Japanese snow monkeys (1 hr. 10 min.).

A-E **Soldier in the Rain** (1963). A very good cast, including Jackie Gleason and Steve McQueen in the leads, makes this military tragicomedy hum. Gleason is the slick master sergeant whom McQueen idolizes and will do anything for. Based on William Goldman's novel. (2 hrs.)

TDC **Target—Pearl Harbor.** Stories from survivors about the raid that drew the U.S. into World War II. Followed, at **9:30,** by **America—The Way We Were: 1942–1945,** a look at the country while in the throes of war (1 hr. 30 min.).

HBO **Hamlet** (1990). Franco Zeffirelli's handsome, action-packed, highly functional film. Mel Gibson is the prince; with Alan Bates, Ian Holm, Helena Bonham-Carter, and as Gertrude, Glenn Close, who seems to have wandered in from someone else's production. (2 hrs. 30 min.)

8:30
❷ **Beaches** (1988). Cheerful, cornball stuff from Garry Marshall about a friendship between two very different women, one an earnest Wasp princess (Barbara Hershey) from Northern California, the other (Bette Midler) a viper-tongued Jewish nomad from the Bronx who becomes a Broadway-musical singing star. (2 hrs. 30 min.)

9:00
❹ **One Special Victory.** (Reviewed in this issue.) John Larroquette plays a smarmy real-estate man who loses his wife, job, and temper. He busts up enough of his wife's property that he's sentenced to community service—coaching a basketball team of disabled adults, which proves enlightening. (2 hrs.)

❼ **Yes, Virginia, There Is a Santa Claus.** (*Reviewed in this issue*). A dramatization of the story surrounding the famous newspaper editorial. Richard Thomas plays young Virginia's father, Charles Bronson is the newspaperman, and Ed Asner is the publisher. (2 hrs.)

DIS **World War II: A Personal Journey.** (See Saturday at 9:00 p.m.) Part 2 of 4 (1 hr.).

MON., DEC. 9

8:00 p.m.
❺ **The 1991 Billboard Music Awards.** Ah, commercialism. This awards show bills itself as the only one based purely on record sales and radio play. And so, host Paul Shaffer and others bestow trophies on Bryan Adams, Van Halen, and Mariah Carey, as John Mellencamp, Queensryche, and C & C Music Factory entertain. (2 hrs.)

⓭ **The American Experience—"Duke Ellington: Reminiscing in Tempo."** One of America's best and best-loved musical giants. Interviews galore, tracing Ellington's career from struggling young pianist to bandleader at the Cotton Club to international star. (2 hrs.) Also shown at **12:15 a.m.**

TNT **Miracle in the Wilderness.** (Reviewed in this issue.) A new TV movie about a frontier couple—Kris Kristofferson and Kim Cattrall—who are kidnapped by Indians and try to make peace by relating the story of Christ's birth. (2 hrs.) Shown again at **10:00 p.m.** and **midnight.**

9:00
❹ **The Story Lady.** (Reviewed in this issue.) Jessica Tandy, dormant since *Driving Miss Daisy,* stars in this TV movie as a retired widow who, frustrated with inactivity, launches a TV program in which she reads to children. Soon, there's a movement to make her the newest network star, and she rebels. With Stephanie Zimbalist, Ed Begley Jr., and Tandy's daughter Tandy Cronyn. (2 hrs.)

(31) **Voices in Exile.** A look at a California court case in which Palestinians argue that the Immigration Department is unjustly harassing them. (30 min.)

DIS **World War II: A Personal Journey.** (See Saturday at 9:00 p.m.) Part 3 of 4 (1 hr.).

10:00
⓭ **The Temptations: Get Ready.** The suave, sweet-voiced Motown quintet in a concert from Hammersmith Odeon in London. (1 hr. 20 min.)

TMC **The Last Detail** (1973). Jack Nicholson gives a bravura performance in this Hal Ashby film about two Navy lifers who transport a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison. From a Darryl Ponicsan novel. (2 hrs.)

TUE., DEC. 10

8:00
❺ **The Muppet Movie** (1979). The Muppets' first feature, a thoroughly enjoyable chronicle of Kermit the Frog's trek from backwoods Georgia to hep Hollywood. Cameos by too many human actors to name. (2 hrs.)

⓫ **Miracle on 34th Street** (1947). The first showing of many, to be sure. Young Natalie Wood discovers that Santa Claus really does exist. With Edmund Gwenn, John Payne, Maureen O'Hara. Colorized. (2 hrs.)

⓭ **Dear America: Letters Home From Vietnam.** This 1988 film uses war footage as a visual backdrop for soldiers' letters read by Robert De Niro, Tom Berenger, Kathleen Turner, and Ellen Burstyn. With **Memorial,** an addendum that updates the original movie by presenting letters from the Gulf War. (2 hrs. 30 min.) Also shown at **11:25.**

BRV **'Round Midnight** (1986). Bertrand Tavernier's sensual film about an alcoholic American bebop player who arrives in Paris and is kept on his feet by a young French fan. Legendary tenor saxophonist Dexter Gordon is wonderful in the lead—full of unforced humor and grandeur—and the jazz played by Gordon and his quartet is superb. Herbie Hancock won an Oscar for his musical direction. (2 hrs. 30 min.) Also shown at **1:30 a.m.**

DIS **The Boy Who Dreamed Christmas.** A new special about a boy who uses his computer to check on what gifts Santa is bringing him, then helps save the day. (30 min.)

9:00
❷ **Nightmare in Columbia County.** A new TV thriller about a South Carolina sheriff who enlists the sister of a kidnap victim to help capture the criminal, who turns out to be far worse than just a kidnapper. With William Devane, Jeri Lynn Ryan. (2 hrs.)

A-E **Jessye Norman at Notre Dame.** The American diva wows 'em in Paris with this Christmas concert, which includes Gounod's *Ave Maria,* "Silent Night," and "Go Tell It on the Mountain." With the Orchestre National de Radio France and the Choir Vittoria D'île de France, conducted by Lawrence Foster. (1 hr. 30 min.)

DIS **World War II: A Personal Journey.** (See Saturday at 9:00 p.m.) Part 4 of 4 (1 hr.).

USA **Rear Window** (1954). A justifiably *famous Hitchcock classic.* James Stewart is the photographer with the broken leg who sits at his back window spying on *his neighbors across the* courtyard. Also featuring—all in memorable roles—Grace Kelly, Thelma Ritter, Wendell Corey, and Raymond Burr. (2 hrs. 30 min.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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HEALTH AND FITNESS

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Rare, Elegant, Slim—Very sophisticated and romantic woman, 41, wants a passionate and deeply caring relationship with an extraordinary, bright, powerful and cultivated Christian man over 50. If you are an erudite, subtle, warm and urbane sensualist - in good shape emotionally, physically and professionally - and are open to sharing, much mutual spoiling, love and laughter, I want to know you. Please write and beguile me with your wit, complexity, energy and charm! 1568 ✉

Successful Professional—Jewish, late 30s, 6'2", slim, with diverse intellectual and cultural interests, seeks a slim Caucasian or Asian woman in late 20s or 30s, with or without children, but in any case with intelligence, sensitivity and a desire to love and be loved. I'm not flashy, but I have depth, a sense of humor and integrity. I don't like describing myself to total strangers, so if you send me a note, I will respond. 4247 ✉

Seeker Of Transcendental Truth—Will settle for dinner conversation with educated, slim woman, 30s-40s, possessed of inner grace and an interesting passion. Timid souls respected. Must be tolerant of 50ish curmudgeon of academic bent and independent means. Photo appreciated. NYC/Long Island. 7533 ✉

Down-To-Earth—I am a very successful Jewish executive seeking a lasting relationship with a special woman, to share all the finer things in life and be my princess. This 51-year-old, handsome, affectionate, romantic and athletic man is in need of a best friend who is striking, at*tractive, sexy, fun-loving, petite, blond,* nonsmoker, under the age of 40. The time has come for you to send your picture and a short note to a man who will make your dreams come true. Why wait? 2877 ✉

Is This The Right One?—You have been scanning the personals for months, maybe years. Intrigued by some, and in total disbelief of how self-centered others can be. Still, from time to time, your curiosity asks: *I wonder what he's like and should I be doing this?* Well look no further! Go ahead - take the risk! One letter could change your life. This 35-year-old Jewish entrepreneur seeks the woman of my dreams. You are playful, spontaneous, humorous, 23-35, nonsmoker, looking to share the best life has to offer... Candlelit dinners, cuddling in front of a cozy fireplace, moonlit walks, travel and sports are a few just for starters. If I have succeeded in stimulating your interest, then drop me a note with your phone and optional photo. NY/NJ. PS: my POB 203, Village Sta., NY, NY 10014 does not expire.

Surgeon With Cardiac Symptoms—An optimistic, confident Renaissance man with style, substance, sensitivity, success, great looks, humor, 30s, trim, tall. Seeks educated lady, under 37, to jump-start my heart. No reply without photo. 4234 ✉

Not Your Run-Of-The-Mill—Curious, bright, attractive, emotionally generous, spirited woman seeks tall, compassionate man (30-40) with similar attributes, a sense of humor and a desire for commitment. Note/photo appreciated. 4249 ✉

Class, Style, Warmth—Wit, sensitivity, sensuality, integrity. Beautiful, dynamic, successful businesswoman with all of the above, seeks Jewish man, 50-64, 5'10" plus, with similar attributes. Good character a *must. An appreciation of the arts and* NY's many pleasures is a big plus. If you also love the ocean and play tennis, we will surely be great friends. Nonsmoker. Photo optional. 4266 ✉ ☎

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2660 ✉

Successful Businesssman—Divorced, blue-eyed blond, 5'10", Christian, 48, LI resident. Looking for someone who wants to share life and maybe is interested in dining, cooking, NYC sometimes, travel, boating, the beach, water gardening, entertaining, family and friends - thinks she's a knockout inside and out. 30s, nonsmoker. Note/photo/phone. 2892 ✉

Wildly Curly-Haired Blond—5'10", Jewish female, 29, upbeat, funny, seeks professional Jewish male, over 6', who is honest, secure and sometimes zany. Note/phone/photo appreciated. 2851 ✉ ☎

Hollywood 50s Beauty—Hellenistic body, Roman brain, Japanese soul. 40, never married (Irish-Catholic convent girl), failed debutante, collector, entertainer, athlete, experience junkie, pop-businesswoman, traveler. Looking for a meeting with a remarkable man, 33-55, who can concentrate. Photo/letter. 7602 ✉

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Single Male Journalist—37, 5'11", 175 lbs, brown-eyed, dark hair, interested in art, music, seeks lady for serious relationship, marriage. Note/photo please. 2901 ✉

Italian Heart, Jewish Brain—Very handsome, health-oriented, slim, successful guy, 40, seeks saucy, spirited, exceptional woman, 28-36, for the real thing. Photo please - glad to exchange. 2871 ✉

Be My Hanukah Present—Successful Wall Street professional, 32, 5'11", healthy, never married, seeks serious relationship. Skiing a plus, photo a must. 4261 ✉

Former New Yorker—Living a sensual life in the south of France seeks remarkable woman. Isn't that romantic?! 2793 ✉

Reformed Flower Child—Seeks male counterpart. We are struggling to survive in the corporate world while retaining the values we had from the past. Music, fun, skiing, the beach, sailing are all important diversionary activities, while our creative side appreciates design, the arts, journalism and literature. Points for a romantic, tall, good-natured part-time dad. I am a beautiful, successful, sophisticated, independent woman of 35, 5'6", in a creative field. Note/photo please. 7597 ✉

Exotic, Handsome Indian—36, 5'11", educated, well-settled, athletic. Enjoys travel, reading, tennis and a good game of squash. Seeks warm, slim, educated, cultured woman. Nonsmoker. 4248 ✉ ☎

Southern Charm—Northern sophistication. Male academic, Ivy PhD, 48. Interests include exploring ideas, vigorous outdoor activity, skiing, cycling, VT, intimate friendships. I'm articulate, down-to-earth, caring, sensitive. I seek a committed, loving partnership with a woman who is a close match. Photo appreciated. 2889 ✉ ☎

Wry, Beautiful Sabra—Ivy-educated widow, 50s - loves Schubert. Seeks man of wit and integrity. 2860 ✉

A Fun Date—Play racquetball, shoot pool, watch LA Law or just talk. I'm 32, 6', super-personable, a great-listening Jewish guy. If you're bubbly, thin, petite and Fun, you'll make a new friend. 4258 ✉ ☎

Winsome Woman—53, attractive and upbeat, seeks man to share laughter and love of life. 4246 ✉

Do We Dare?—Looking for Mr. Right - who'd never think to do a personal. Me? Extremely pretty (really), 29, 5'5", Jewish, thin, fit blond, green eyes, fun, bright, successful. You? Photo a must. 4253 ✉

Sexy, Soft And Savvy—Attractive, down-to-earth Jewish female, 28, likes to hang out, go out, work out - seeks guy, 28-35 - laid-back yet passionate, accessible yet challenging, spirited yet grounded, athletic yet cerebral, questioning yet accepting - for friendship, warmth and spark. Note and photo appreciated. 4228 ✉

A Positive-Thinking—Jewish male, 32, 5'9", slim, attractive, sense of humor - enjoys beach, skiing, keeping fit - seeks slim female for friendship/future. 4245✉☎

Caring, Considerate—41-year-old businessman who understands we only go around once. Let's live life to the fullest. You are bright, pretty, Jewish, open and willing to respond. Note/photo please. 7569 ✉

Widowed Male—57, professional, sincere, faithful, honest, loving, caring, romantic. In love with love, devilish sense of humor, love to laugh and enjoy life. Ski, tennis, travel, Hamptons home with pool and tennis court. Looking for that someone special to share all with - 35-48, Christian. Photo and note. 4233 ✉ ☎

Adorable And Energetic—Athletic, fun, MBA, Jewish woman, 36 and 5'1". Looking to be swept off my feet - both of them. Humor/photo/note please. 2863 ✉

Intelligent, Witty, Warm—Jewish, PhD, 41-year-old male from LI seeks spunky, professional Jewish woman, 32-40, to share NYC walks, 92nd Street 'Y', biking, classical music and fun in a serious relationship. Try it! 2881 ✉ ☎

Marilyn Monroe's Body—Woody Allen's wit. Attractive professional female, 43, seeks male counterpart. 2891 ✉

Gentleman - Intelligent, Humorous—Very attractive, tennis player, skier, corporation president - seeks very attractive lady companion, 30-40. 7561 ✉ ☎

Lady Lawyer—37, bright, attractive, single for the very first time, financially secure. Passions: slow dancing, rock 'n' roll, deserted beaches, travel. Interested in meeting a serious yet fun-loving guy, 35-45, financially secure, highly intelligent, who is willing to let his body go with the music. Photo/note please. 2872 ✉

Successful, Smart—Tall (6'2", 182 lbs), very handsome, athletic, urbane, sensitive and shamelessly romantic. Enjoys cosmopolitan living, all outdoor sports, travel, intimate weekends in the country. Seeks tall (over 5'7"), trim, elegant, wholesome-looking, intelligent, high-spirited blond beauty, 30-39 - ready for adventure, fun, love and affection, long-term serious. Photo a must/note. 2890 ✉ ☎

Seeking Japanese Woman—With charm - bright and attractive, to share tea. Am French, 40, fit, elegant, sophisticated and spirited. Note/photo/phone. 7587 ✉

Refined Scandinavian Type—Elegant packaging, bright, warm, complex interior, divorcee, 40s, professional, seeks to exchange gifts of intelligence, integrity and spontaneity with a tall, athletic man. Photo. 2861 ✉ ☎

Police Officer And A Gentleman—Seeks thin, petite lady, 20-26. Photo. 4231 ✉

Fantastic, Fun, Fit, 51—Beautiful, youthful, cultured Manhattan professional seeks compatible male. 2902 ✉ ☎

Revolutionary Woman—Wants man who loves women openly and passionately - for a life of intimacy, honesty, adventure and hope. Under 40 a plus. 7582 ✉

Pretty PhD—30, seeks slim, educated, Jewish male optimist, 30-39. 2895 ✉ ☎

All-American Male—32, tall, very handsome attorney, Catholic, athletic, with easy smile, seeks model/actress type with brains and the ability to laugh. Photo and phone. 2869 ✉

Vivacious, Pretty CPA—Seeks attractive gent, 45-60. Sense of humor appreciated. 7566 ✉

Fur Keeps Away The Chill—Only you will keep me warm. Attractive, real, eclectic Jewish woman, 39, wishes to meet secure man who needs more than just what meets the eye to create our family and future. Nonsmoker please. 2873 ✉ ☎

Come Ski With Me—Attractive, slim, classy, intelligent, successful professional seeks same qualities in Jewish male, late 40s to late 50s. 7567 ✉

Do Nice Guys Finish Last?—Professional, single Jewish male, 35, 5'11", in search of intelligent, attractive, effervescent skeptic, who is willing to prove teamwork always wins. 7590 ✉ ☎

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Sexy, 10-Plus Lady—Seeks fit, witty Jewish man, 43-53, for chemistry. 2874 ✉ ☎

Let's Bicycle—Affectionate Jewish female, 35, seeks Jewish man, 5'10" plus, for bicycling and love. 7574 ✉

Good For You—Sexy, slim, fun brunette, 38, with dimpled smile, seeks upbeat, earthy, honest, athletic, romantic, smart, nonsmoking Jewish man, 35-45, with diverse interests including city/country activities, who lives by the golden rule and whose heart is available forever. Photo appreciated. 4244 ✉ ☎

Northern European Male—50, 5'7", 165 lbs, financially secure, in need of share mate to 46. Must be of good character, health and personality, and match first 500K. 7571 ✉

Very Pretty 27-Year-Old—5'7", slim Jewish brunette, with dynamic personality and great sense of humor, seeks good-looking, professional, never-married Jewish male, 28-36. Must be sincere, unaffected and serious-minded. Photo/note/phone. 2880 ✉

Christmas Show—Let's go. I'm handsome, Irish, fun, 36. Photo/note. 7576 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 2883 ✉ ☎

Return The Serve—Of an accomplished, attractive, articulate, elegant woman seeking a man who thrives on a challenging tennis match, creativity and imagination in life and love. Reply and photo appreciated from a professional man, mid 30s-40s. 2887 ✉

If You Like Halvah For Breakfast—Salad for lunch and lobster for dinner, call me. Professional, divorced, nonsmoking woman, mid 40s - financially independent, lives and works on LI, plays in NYC and weekends in CT. Loves theater, dining out, dancing, opera, ballet, museums, movies, brisk walks, visiting with friends and family and vegging out on the couch. A Rubens' delight with a great face and a yearning to meet a man to share a warm friendship that may lead to an intimate commitment. 7579 ✉ ☎

Sparkling Eyes—Pretty, Irish-English, 30, 5'2", NJ therapist, seeks evolving man for love...marriage and family. 4265 ✉ ☎

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Available Jewish Woman—Successful, 39, fun, funny, marriageable, lovable, easygoing, the best friend you've ever had. Are you a similar guy? Interested? Act today. 7591 ✉ ☎

Winter Romance—Very pretty, slim, caring, refined, ultrafeminine lady, 36, with long dark hair, passion, style and a big, warm heart, seeks handsome, successful, intelligent, athletic male, 27-44. Note/photo please. 2904 ✉ ☎

Jewish And Marriage-Minded—Handsome and easygoing guy, 39, attorney, 5'8", seeks attractive, caring, slim Jewish gal without children, 30-37, college grad, 5'2" or taller - for loving relationship, marriage and kids of our own. I'm ready if you are. Photo, please. 2886 ✉

I Have Everything Money Can Buy—Now I need someone special. Bright, active female - very pretty, physically fit and sincere, wants to meet a man (45-55) who is handsome, physically fit, financially secure and sincere, to enjoy life's pleasures. Photo/phone. 4257 ✉ ☎

Where's Cupid When You Need Him?—Pretty, slim, sweet/sarcastic, playful Jewish professional, 31, seeks happy, honest mensch, 28-40ish, who can make me laugh. 7578 ✉

Very Special, Smart, Sexy, Slim—Corporate VP, financially secure, who is utterly feminine and has a passion for enjoying life, would like to meet smart, witty, secure, successful professional (45 plus), with a great sense of humor. 7580 ✉ ☎

Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too expensive to list. Seeks very pretty lady, up to 37, nonsmoker. Note/photo optional/phone. 2859 ✉

Truly Unique Man—Seeking soul mate and lover. Very youthful late 50s - handsome, tall, athletic, successful, intelligent, sophisticated, unpretentious, fun, funny, liberal, affectionate, sexy, eclectic interests. She: very attractive, good figure, intelligent, fun, upbeat, open, affectionate, sexy, reasonably unspoiled, also financially secure, 40s to youthful 50s. Note/recent photo a must. 4242 ✉

Very Good-Looking Blond—Shapely, smart, 45, (212), for romance with handsome, interesting man. 2884 ✉ ☎

Tall, Green-Eyed, Pretty Blond—My profession requires that I travel. Desire to meet tall, dark, handsome, intriguing gentleman with style and class, 30-45. Photo please. 7577 ✉

Beautiful Widow, Biopsychologist—Curvaceous, 48, 110, seeks joie de vivre with educated widower, 50-60. 7528 ✉

Sincere, Romantic Male—39, tall, attractive, easygoing, with traditional values and sense of humor, seeks same in pretty Christian female, 25-35, to share special times. Photo/note/phone. 4241 ✉

Doc Hollywood Seeks Starlet—Tall, well-built, very handsome MD, 33, all-around nice guy. Seeks gorgeous, good-natured gal to share life's pleasures and together make final movie epic. Note & phone please. 2905 ✉

Exec Seeks Sensitive Soul Mate—The ultimate beauty not required. Be a real woman, 30-42. Recent photo. 2879 ✉

Lovely Lady Therapist—Looking for quality guy, 36 plus, music lover and sports fan, for romance and real life. Note/photo. 2868 ✉ ☎

All I Ask Of You—Is to be witty, warm and intelligent. Bright, attractive, slender Jewish female seeks Jewish male, 35-45. Photo/note appreciated. 2893 ✉

Romantic, Successful—Model/businessman, 30, 6'2", blond, blue-eyed, living on river in Montana, seeks beautiful model/dancer type, who loves rock 'n' roll, pizza, animals, life. Take a chance. Note/photo. POB 2221, Gt. Falls, MT, 59403

Warm Smile, Warm Heart!—Single Jewish female, 5'10", 36, fashion exec, enjoys photography, wine tasting, travel and the arts. Seeking tall, worldly, accomplished, single Jewish male, 30s-40s. Sense of humor a must! 4230 ✉

Bright-Eyed Professional—42, female, warm and witty. NYC attorney by day, suburbia by night. Seeks professional male, 42-50, with a sense of humor and a gift for gab. 4250 ✉

Lithe, Good-Looking, Droll Widow—(51). Tall and lean. Seeks perceptive, challenging, canine-tolerant male. 4209✉☎

Tall, Attractive, Sincere And Fit—Professional man, 36, frustrated with the singles scene, would like to meet tall, attractive, sincere and fit professional lady under 30. Let's get together and see if there's any chemistry. Photo appreciated. 4239 ✉

New Orleans Jazz Fest—Is more fun when you can share it. So this man, 49, sometimes offbeat, often challenging, usually trim, always tall, hopefully attractive, is looking for full-time company: female, 35-45. Note/photo/phone. 2882 ✉

Handsome, Successful—Fun-loving businessman, 35, wants attractive, sexy, funny, good-looking lady, age 22-35, for relationship, to spend all-expense-paid vacations in Caribbean and candlelight dinners in NY...fun galore. Please send recent photo, note and phone. 4252 ✉

Optometrist By Day—Jazz saxophonist by night. Single Jewish male, 31, 5'10" (and have been accused of being good-looking) - would like to meet a fun-loving, attractive Jewish woman, 24-34. 4232 ✉ ☎

Pretty, Petite, Educated Jewish Widow—Affluent businesswoman - enjoys music, travel, country life. Seeks high-energy, superior man, 52-62, for happiness. 2862 ✉

Adventurous, Divorced Jewish Female—Fun, warm, sensual, classy, substance, very attractive, sexy, 5'3", 114 - works NYC, lives LI. Seeks slim, savvy, open-minded counterpart, 48-54. 4240 ✉ ☎

Professional Woman—Age 42, interested in marriage and having children. 7596 ✉

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Bud Of Blushing Beauty—Blue eyed, bright - enjoys Bach, Beethoven, Brahms; elegant Jewess, 30, JD, model looks, shapely, loving. Seeks mature Jewish man of integrity and heart of gold, 36-42, tall, marriage-minded, highly successful/educated (MD etc.), well-dressed, affectionate, romantic, communicative, witty, and a Mensch. Let's ski, ride, do the arts, opera, fine dining/travel. No smokers. Note/photo. 7581 ✉

Seeking Romantic Relationship—Single black male - well-educated, well-built, tall, athletic - seeks fulfilling relationship with Caucasian female. 2867 ✉ ☎

Friendly Woman MD—Seeks man, 47-60. We're both very attractive, Jewish, not religious, fit, physically and intellectually active, not addicted, politically incorrect, wholesome, creative, bright, family-minded, couth, gruntled, lovable. 4236 ✉

Here's Looking For You, Kid—Sophisticated, successful, attractive, 33-year-old Jewish woman who loves to travel, ski, cycle, golf, cook and entertain at home - seeks a successful, confident, kind Jewish man (32-40) with a great sense of humor and similar interests, for lasting relationship. Photo/note/phone. 2894 ✉

Do You Love To Play—As hard as you work? If so, meet your match. Beautiful, slim, brilliant executive (very fit) looking for handsome, trim, athletic, accomplished man, 39-49, for fun and laughter. Recent photo/bio. 2864 ✉

Do You Look Great In A Tux...—But prefer champagne and popcorn in sweats?...asks exceptionally romantic/playful, 5'7", young 34, striking brunette artist/designer. Very bright. You are an honest, exciting, funny Jewish(?) man, 30-40, who I can respect and pamper. A tall, clean-shaven nonsmoker who is educated, successful, cultured and athletic, with a creative style. Behind the mischievous twinkle in your eye and great smile is a caring, sensitive guy. Photo a must! Champagne optional. 4256 ✉

Two Hearts Are Better Than One—Jewish female MD, 32, sexy, slim and pretty, with a big heart, seeks similarly-hearted, Jewish male professional, 33-40, 5'10" plus, who, like me, is witty, adventurous, sincere and caring - to share travel, skiing, home cooking and a joint future. 4237 ✉ ☎

Attractive, Intelligent—58-year-old, divorced woman with career and financial security. Not marriage-minded. Seeks down-to-earth, smart, kind man with sense of humor to share interests in arts, sports, food, travel, etc. 58-72. Note/phone. 2866 ✉

Florida, 6'1"—Blue-eyed male author, 36, lean and sexy physique, desires stylish older woman. Let's try. 2896 ✉

Alien With No Green Card—(Just kidding!) Attractive Jewish male, 31, slim, 5'8", sense of humor, enjoys beach, travel, film and WNEW-FM. Seeks slim, bright and pretty female for friendship, adventure and possibly more. 2885 ✉ ☎

Successful, Handsome, Warm—Special guy. White Jewish male, 37, 5'11", trim beard, great sense of humor, passionate lover, seeking that beautiful, feminine, fun-loving, attractive, romantic partner, to share cozy, happy encounters. Please write to POB 190630, Blythbourne Sta., Brooklyn, NY 11219

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Weekly Bulletin Board
Call 212-643-6500

STRICTLY PERSONALS

I Survived—Both Catholic school and Ivy MBA. Fortunately, I have more amusing anecdotes than I have battle scars from each of these experiences. I'm 38, female, 5'5", have blue hair and brown eyes (I mean blue eyes and brown hair), live and work in NY, and come from a long line of happy Irish and practical German characters. I do not kill whales, start forest fires, build nuclear bombs or have any other such annoying personal habits. I'm writing here because it would be nice to have someone special to go through life with: stay up late together on Christmas Eves, stay in and go to bed early on New Year's Eves, go on vacations!! And to live everydayisms with as partners for the next few decades or so. Please send a note, phone number, photo, old Sunday school stories...(okay - any old stories) or Wall Street Journal. (Pick any 3 of 5). 4254 ✉

Handsome Corporate Executive—40, tall, blond, Christian. I'm a sincere, physically fit, down-to-earth, unpretentious man with a great sense of humor. I enjoy beaches, dining and the finer things in life. So why am I writing this ad trying to find the right woman? (Who isn't?)...Attractive, financially secure, slim, buxom, professional, corporate by day and a little zany and stylish by night. Let's meet and dance the night away. Photo. 7585 ✉

I Am Looking For—An honest, wildly affectionate, sensual, clear-thinking, kind, highly intelligent, strong man over 40. I eschew cigarettes, alcohol and drugs. I am white, female, divorced, over 40, highly energetic, very well-educated, wildly enthusiastic and sensual. I write. I photograph. I own a food manufacturing business. I have an appropriate hand in raising two remarkable teenage boarding school girls. I love my friends, music, the trees in Central Park, travel, books, film, sports, the four seasons and my three brothers. Note/phone/photo please. 4259 ✉

Tall, Good-Looking White Male—30, sensitive, sincere, compassionate, fun-loving. Loves film, theater, dancing, reading. Seeks a beautiful, intelligent, affectionate female with a sense of humor, to share a loving, warm relationship. Photo/note. 2909 ✉

Gay, Divorced—Serious about a relationship. I'm good-looking, late 40s, 6', 175 lbs, with an outgoing personality. I have an interesting business and enjoy good music and a sense of humor. I don't like dancing, walks in Central Park or Madonna. I'm looking for someone about same age, who enjoys a nice home, clean ashtrays and is serious about his own career. Photo appreciated. 7586 ✉

Handsome, Athletic, Down-To-Earth—Jewish male, 30, intelligent, fun, kind, with a great sense of humor, animal lover, who loves walks in the park and dining out, seeks female counterpart. Photo a must. 7572 ✉

Handsome, Hulking Weight Lifter—6', 30s, would like to hear from a beautiful lady body builder or dancer, for relationship - and maybe we could fall in love. Photo/phone. 7570 ✉

Vibrant, Compassionate And Spirited—33-year-old, very appealing woman, seeks male counterpart. I'm a jazz lover (Brazilian to bebop), traveler and art dabbler. Please reply with photo. 7588 ✉

Athletic, Active, Fun-Loving—Physician seeks partner for bicycling, skiing, tennis, theater, film, dining out, dining in, travel and... She is slender, pretty, petite, 25-34, under 5'4". 2903 ✉

Attractive, Green-Eyed Woman—Early 30s, seeking funny, warm, spontaneous man, 30-42, for lighthearted relationship. Must love dancing, children and people. Please be easy to look at. Send letter/phone/photo. 7592 ✉

LI, Handsome Executive—Jewish male, 33, seeking a LI/NYC Jewish female who is very pretty, educated, 5'4" plus and knows when she has found a true gem. I'm warm, athletic, heart of gold, nonsmoker, MBA and romantic. I'd like to enjoy the rest of my life with a sweet, down-to-earth, shapely Jewish female, 25-33, who is selective, outgoing and, like me, loves to give as much as receive. A sincere letter with photo is appreciated. 2878 ✉

Gay Jewish Woman—Young 50s, smart, kind, sensitive, stable, fit, friendly, seeks similar counterpart. 2910 ✉

Sometimes Silly, Sometimes Serious—Yet sexy, smart Jewish female looking for male - 30-38, earthy, witty, good-looking and downright smart. Let's start the New Year together. Note/photo. 2911 ✉

Warm, Petite Professional Female—(37), who loves the arts, bike riding and many other things, is searching for an intelligent, honest man who is sensitive and stable. Note appreciated. 7573 ✉

Elegant, Handsome, Educated—Businessman, tall, slim, athletic, 55, in excellent condition, active and romantic, seeks a slim lady to age 45, for caring, romantic relationship. 2898 ✉

Exquisite Jewish Professional—Intelligent, slim lady, 30, seeks handsome, fit, cultured, Jewish male professional, 28-36, for love/marriage. Photo. 4262 ✉

Male, 52 (Looks Much Younger)—6', 180, handsome, sensitive, athletic, creative, great sense of humor. Seeks very pretty, excellent-figured professional woman for lasting love and appreciation. Photo please. 7595 ✉

Reformed Philosopher And Musician—Now successful, unconventional Wall Street attorney, 40; attractive, loving, compassionate, athletic; desires caring wife, children. Photo/phone, please. 2908 ✉

28-Year-Old, Blue-Eyed—Jewish male entrepreneur - handsome, funny and athletic. I'm looking for a fun-loving and attractive woman for friendship, romance and more. Note/photo/phone. 4263 ✉

Skier Needed—For all seasons, by tall, fit, Jewish, nonsmoking widower (59). Concerts, dancing, laughing and snuggling are alternate activities apres ski. Photo, please. 4264 ✉

Single, White Jewish Female—29, petite, cute and thin, avid jogger and movie-watcher, lawyer - who lives and breathes Manhattan - looking for an accomplice to commit legal acts in the Big Apple. Photo appreciated. 7599 ✉

Artist And Soulmate Sought—By successful female journalist/writer, 34. I need some aesthetic input in my otherwise enriching life. Photo please. 7600 ✉

Exotic Mediterranean—Jewish female, 25. Proverbial wisdom, modern beauty. Seeks professional Jewish man, 28-35, of warmth and family values. Photo. 1566 ✉

European Atmosphere—Viennese charm and homemade cooking, etc...offers very attractive young lady of 48, world-traveled professional, single parent, to gentleman of international standing. Happy Chanukah! 7589 ✉

Sweet Temptation!—Pretty, slim, shapely blond, smart and savvy, seeks tallish, witty romantic, 40s, who's handsome, accomplished, worldly and affectionate, for love, laughter and the occasional chocolate fix. Photo please. 2826 ✉

Feminist He, 57—Quests witty, active, Jewish no-smoke Ms. POB 171, NY 10028

No More Chance Meetings—Attractive, genuine, vivacious, loving female RN (35) is ready to meet that special man to share city nights and country weekends. Photo please. 7562 ✉

Make Me A Home—Please. Trial lawyer - successful, Jewish, 39, wants to start family with loving wife, 25-35. Photo. 4260 ✉ ☎

Looking For A Needle In A Haystack—Highly intelligent, head-turning Jewish female, MD, 35, with diverse interests including classical music, film, exotic travel - wishes to be stuck by a unique, very sharp, witty man, 30-45, who will stimulate my mind and enable me to cancel my subscription to NYM. 7583 ✉

Gay Man, 24—Healthy, fit, likes music, art, workout - seeks masculine man, 20-35. Photo please. 7563 ✉

Very Pretty And Charming—Jewish professional lady seeks a classy Jewish man, 35-45 - MD, JD or successful businessman - to love forever. Photo. 2870 ✉ ☎

A Quiet, Thoughtful Woman—Slender and fairly self-sufficient...would like to know a similar man, about 50. Note. 7568 ✉

Male, 38, Professional—Kind, fun, romantic - wants meaningful relationship with bright, attractive, loving woman, 24-38. Waiting, anticipating...7565 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 722

BY MARY ANN MADDEN

Aaron Spelling Scholarship to Vanna White

Hair Today Awards
Happening: Connie Chung, John F. Kennedy Jr.,
Leslie Nielsen, Oprah Winfrey
Hat: Lesley Stahl, Louis Rukeyser
Facetious: Arsenio Hall, Mary Hart
Vulcan: Sam Donaldson

The Ronald W. Reagan Popular Warfare Prize to George H. W. Bush

The Kathie Lee Gifford Simulated Laughter Medal to Phil (I'm Too Busy Moving My Lips While You Speak) Donahue

Above, Our End of Yearbook. Competitors are invited to devise and name a citation for one deserving member of the Class/No Class of '91.

Results of Competition 719, in which you were asked for original Country Song Titles.

Report: Six-Packs. Pickups. Semis. Elvis. Mama. Jump-Started Liver. Things Ain't Right Since My Baby Left. Your Kisses May Be Winning Prizes in *New York,* but You're a Loser in *Life.*
Words pass/fail me. Each of these, every one of them, geared up my heart and cheered up my dawg. Serious thanks to y'all. And Happy New Year, hear?

First Prizes of two-year subscriptions to "New York" to:

"Baby, I May Not Be Elvis (But At Least I Ain't Dead)"
Robin Nelson, Storrs, Conn.

"She's Just a Name-Dropper, and Now She's Dropping Mine"
Sally Kelson, Wheaton, Ill.

"This Is a Stick-Up . . . Give Me All Your Love"
Jack Simkow, University Hts., Ohio

"Hey, Mr. Sondheim, Can You Use Another Clown?"
Robert Bosnak, Baden, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

"He's Got Him a Free Bed at the Crossbar Hotel"
Rochell Brugada, Scottsdale, Ariz.

"The Family Reunion Ain't No Place to Meet Girls"
John J. Kerr, Charleston, S.C.

"If She Wasn't So Good-Looking, I Might Have Seen the Train"
Sam Bobrick, Encino, Calif.

"There's a Pig in My Life, and It's You"
Marie McCloskey, Rockville Centre, N.Y.

And Honorable Mention to:

"Don't Treat Me Like a Stranger Just Because We've Never Met"
M. K. Raucher, N.Y.C.

"If You Really Loved Me, You Would Have Married Somebody Else"
Derek Murcott, N.Y.C.

"There's a Whole Lotta Maybe In Your Eyes"
Carol Sontag, Detroit, Mich.

"I See Red When You See Rose"
Joyce Aumiller, Toms River, N.J.

"If You're Going to Read a Newspaper Every Day, You Won't Have Time for Me"
Amanda Jane Barclay,
North Muskegon, Mich.

"(Lonesome Is) Catfish for One"
Bob Bradford, Clearwater, Fla.

"You're Turning My Mood Ring Black"
Joe Cusatis, Peekskill, N.Y.

"I Remember Your Name 'Cause It Used to Be Mine, but I Just Can't Place Your Face"
Ethel Scott, Virginia Beach, Va.

"Someone Up There Sure Must Love You, 'Cause No One Down Here Does"
P. Van Aken, N.Y.C.
sp. ment.: Bill Harris,
Los Angeles, Calif.

"The Tide Has Turned, and I'm All Washed Up With You"
Herman Raucher, Cos Cob, Conn.

"I Want To Be Your David Letterman Lover, But I'm Not Even on Your Top-Ten List"
Richard Fried, Brooklyn

"Honey, Be My Honey Bee Tonight"
Margie Keller, Churchville, Pa.

"Where You Been Livin' Since Hell Froze Over?"
Lisa Klein, N.Y.C.

"Darlin', if You Loved Me, You'd Wash My Truck"
John P. Tweedy,
Bellerose Village, N.Y.

"Life Served Me Up a Gutter Ball, and I've Got Grief to Spare"
John Blumenthal, Rye, N.Y.

"She Took Her Husband to the Cleaners And Picked Up Her Old Red Dress"
Jim-Bob Williams, N.Y.C.

"I'm Giving Up Call Waiting 'Cause My Phone Never Rings"
Shelly Aldridge, Englewood, N.J.

"I Don't Need You Anymore, I Bought a Screech Owl."
John Felmet, Wintersville, Ohio

"I Wouldn't Give You the Time of Day Even If You Spent the Night"
Young Kim Leighton, N.Y.C.

"I Only Miss You on Days That End in Why"
James M. Rose, Esq., White Plains, N.Y.

"Loaded for Bear, Tricked by a Fox"
Eli Cass, N. Miami, Fla.

"My Wounded Inner Child Is Co-Depending on You"
E. Laurino, Katonah, N.Y.

"Throwaway Girl (I'll Never Learn, No Deposit No Return)"
Bill Wilson, Huntsville, Ala.

"I Can Tell You're Lying 'Cause Your Lips Are Moving"
William Baumer, Flushing, N.Y.

"It Don't Hurt Me Half as Bad as Holding You Feels Good"
Mike Kalina, Marion, Ill.

"My Mama Is a Honky-Tonk Angel"
Martin W. Helgesen, Malverne, N.Y.

"You Ain't a Movie Star, but You Sure Are a Picture to Me"
John Michael Tribelli, N.Y.C.

"I Never Said I Loved You While the Lights Were On"
Barry Bellinger, Washington, D.C.

"Since I Got Her Dear John, All I've Got's My John Deere"
similarly: Karen Crockett, Clifton, N.J.;
Sandy Steinberg, Teaneck, N.J.

"If You Keep Checking Up on Me, I'm Checking Out on You"
Holmes Wolfe, San Francisco, Calif.

"I Never Drink at a Place That Has Darts"
Cassie Graizzaro, Spring Valley, N.Y.

"He Was All Hat and No Cattle in the Stampede of Life"
Billy Joe Joseph, Phoenix, Ariz.

"Mama Stole My Sweetheart, But the Baby Looks Like Me"
Kaye Olmstead, Petersburg, N.Y.

"You Picked Up My Love and Moved Me Into the Trailer Park of Broken Hearts"
Patricia Hyland, N.Y.C.

"He Had Me on a Pedestal, Then He Put Me on the Shelf"
John Foshee, Austin, Tex.

"I'm a Handkerchief Woman in a Kleenex World"
Linda B. Schweikardt, Westport, Conn.

"I've Got a Rolex on Each Wrist, But I Ain't Got Time for You"
Kris Coleman, Glendale, Calif.

"We're Not Twins, We're Two of Triplets"
Mark Wolfson, Spring Valley, N.Y.

"You've Buried My Love in the Graveyard of Your Heart"
James Elward, N.Y.C.

"I'm Taking a Valium So I Can Get Low Down Like You"
Bruce Karp, Hackensack, N.J.

"I Gave Her the Ring and She Gave Me the Finger"
James Mattson, Coral Gables, Fla.

"I'd Give a Thousand Dollars to be a Millionaire"
Gene Balut, Wyndmoor, Pa.

"Hello. How Are You? I Don't Care"
Jackie Mundy, Philadelphia, Pa.

"If You're Bad Enough for the City Jail (You're Good Enough for Me)"
David Lott, St. Paul, Minn.

"You Give Me 100% of My Daily Requirement of Love"
Pam Kaufman, N.Y.C.

"It's a Crime to Love a Cop If He's Married"
Kathy Cusatis, Peekskill, N.Y.

"My Heart's Had a Triple Bypass, But It Still Can't Pass You By"
Jay Livingston, N.Y.C.

"I Had a Hunch Our Days Was Numbered When She Started Working Nights"
J. B. Snyder, Los Angeles, Calif.

"How Can You Leave Me When I'm All Alone?"
Will Salkin, Greenwich, Conn.

"Her Face Was Artificial, but Her Heart Was Solid Brass"
Robert McLain, Morgantown, W. Va.

"I'm Glad I'm Sitting Down, Honey, 'Cause I Wouldn't Stand for This"
J. S. Aiello, Poughkeepsie, N.Y.

"You're Sippin' Champagne While I'm Feeling Real Pain"
Patricia O. Simmons, Louisville, Ky.

"I Really Want You Back, and I'll Let You Know When"
Samuel M. Kearton, Bridgewater, N.J.

"You Need Me Like Ugly Needs a Mirror"
Dick Scaife, Nashville, Tenn.

"Guess You Ain't Laughin' So Damn Loud Now"
Andrew Gordon, West Hollywood, Calif.

"Can't Two-Time in a One Zip Code Town"
E. Wells, E. Tallahassee, Fla.

"Baby, You Say You Wanna Be P.C., but You Still Celebrate Columbus Day"
Hazel Gold, Evanston, Ill.

"I'd Love to Love You Darlin', but He Was Next in Line"
Pat Cummings, Brooklyn

"You Can't Make a Heel Toe the Mark"
Jim Richardson, Miramar, Fla.

"My Heart's Got Diabetes, So Don't You Sugar Me"
J. Bickart, Washington, D.C.

"I'm Recovering From Love 'Cause You Two-Stepped on My Heart"
Jim Breeden, San Francisco, Calif.

"The Best Present Is When You're Absent"
Henna A. Zacks, Brooklyn

"I Got Hitched to Your Twin Sister 'Cause She Told Me She Was You"
Marilyn Napier, Los Banos, Calif.

"I Met an Angel at Our Lady of the Harbor Bar & Grill"
Jack Ryan, N.Y.C.
sp. ment.: Robin Berlin, Sherman Oaks, Calif.

"I'm the Victim of a Victimless Crime"
Edward A. Steen, Spring Valley, N.Y.

"I Can't Take Her Home to Mama 'Cause She Drives a Foreign Car"
Peg Russell, Sarasota, Fla.

"My Heart's a Bug on the Windshield of Life"
Don N. Murrmann, M.D., Houston, Tex.

"What Can You Expect From a Day That Begins With Getting Up?"
Wendy R. Ellner, Boston, Mass.

"I've Been Up and I've Been Down, but I'm Not Your Yo-Yo No More"
Bobby J. Ward, Raleigh, N.C.

"Makin' a Living Livin' in Macon"
Ellen Eisen, N.Y.C.

"Your Love Letter Came Postage Due"
John Herzog, Pacific Grove, Calif.

"I'd Have Made It to the Altar, but My Bail Was Set Too High"
Anthony Flora, Yorktown Hts., N.Y.

"Was It Something I Said That You Left Me for Dead?"
Dan Schwertman, Venice, Fla.

"Sinnin' Ain't Fun Since You Bought That Gun"
David Yarnell, Los Angeles, Calif.

"I'm Living' High on the Hog When I'm With You"
Josh Kane, Neponsit, N.Y.

"I Bought a Round-Trip Ticket on the Ski-Lift to Death"
Eric de Rienze, Ocean City, N.J.

"Get Out of My Life and Have a Nice Day"
Harold J. Ellner, M.D., Richland, Wash.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 722, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by December 13. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 13 issue. Out-of-town postmarks are given three days' grace.

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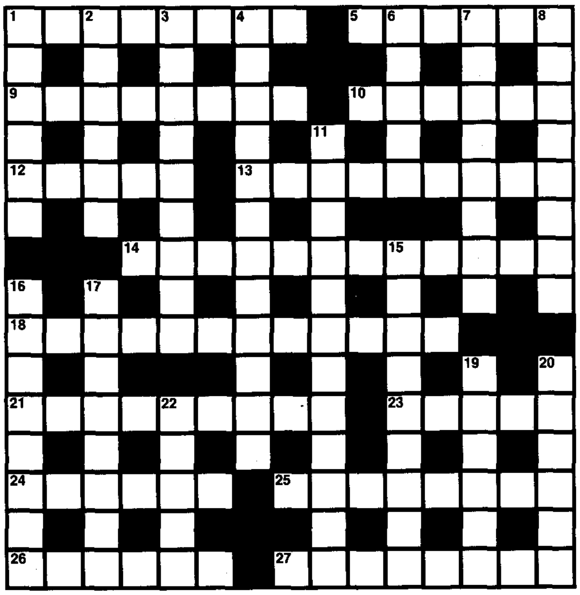
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Is as does, some say. (8)
5 Caught, we bob around in it. (6)
9 Hair on rug—where one has been sleeping? (8)
10 Military men watch part of lines *from the centre.* (6)
12 Plunged in detergent, this bird turns tail. (5)
13 Sense Enid's undoing is poverty. (9)
14 Plying clientele with gin makes sense. (12)
18 Station porter, none the less, could be loco spy. (5-7)
21 A fine riddle musical girl is rejecting. (4-5)
23 One reduced to tears in handing back an award. (5)
24 Form of lighting has old city's cell. (6)
25 Goes ahead with the loans. (8)
26 Putting something slippery in the pen could be hard. (6)
27 Dry nose may lead doctor to pin-pointing of disease. (8)



DOWN
1 The bard's village. (6)
2 Kind, though it can be cruel. (6)
3 Chemical compound—*distillation* of nine roots. (9)
4 Times printer transposed letters, so may convey the wrong impression. (12)
6 Took a pistol to capture it? (5)
7 I want the insect disposed of. (5, 3)
8 Hector, in first act, made to play a supporting role. (8)
11 Happy occasion when the mail arrives from Russia. (3, 6, 3)
15 Icy mountains around lake endanger travelling. (9)
16 One hundred sign the letters—impressive results! (8)
17 Rope from a pole. (8)
19 Unusual chop houses working attire. (6)
20 He's been accepted, by letter. (6)
22 Provides support but no backing. (5)

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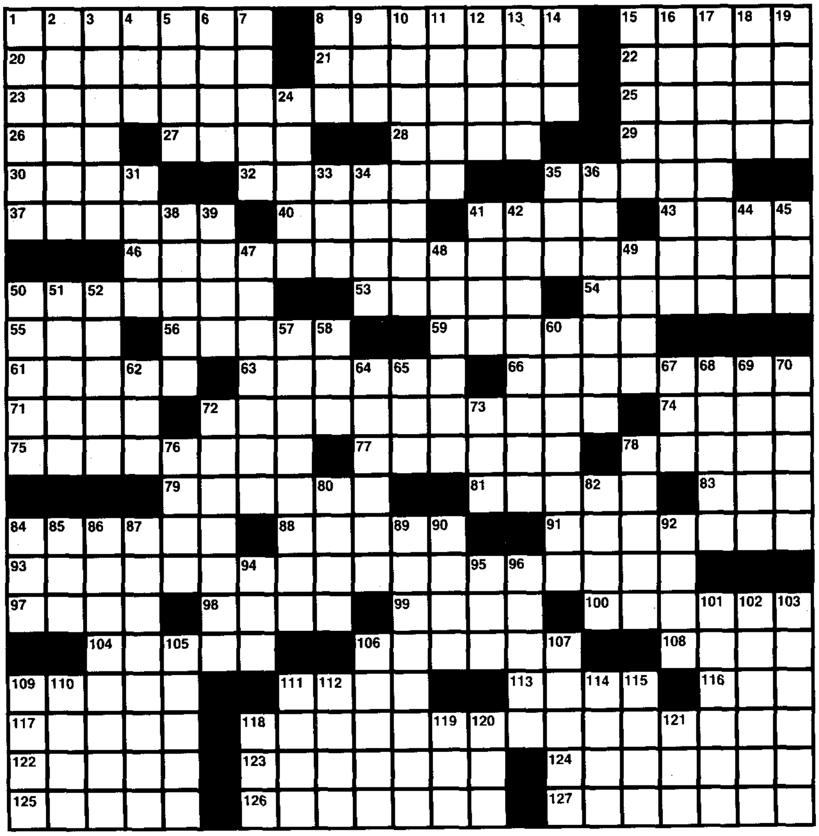
'INDIAN SPOONERISMS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Failed to include
8 Opposing ocean current
15 Room at the top
20 Tell a story
21 Speak out
22 Diva's asset
23 Harry Golden's Indian book?
25 Ready for the shoot-out
26 Northumberland river
27 "Today —— man"
28 Czech city on the Elbe
29 Annoy other sleepers
30 Noted Virginia family
32 Mrs. Kowalski
35 Asian Russian
37 Typos
40 The Kingston group
41 What it is to tell a lie
43 Lady of Lisbon
46 Indian's pet?
50 A size less
53 —— as Methuselah
54 Tenant
55 Cowpoke's nickname
56 Cross: Ital.
59 Wobble
61 Does film-cutting
63 Disobedient Biblical queen: Esther I
66 Kind of crane or cough
71 Coty of France
72 What the squaw did before dinner?
74 —— go bragh
75 Port of Japan
77 —— as pie
78 Gaucho's lasso
79 Phillips —— Academy
81 Former Pac. alliance
83 Just-bought
84 Juliet's cousin
88 "Here's looking ——, kid!"
91 Some Impressionist paintings
93 Indian pals?
97 Drying kiln
98 Sandwich breads
99 "Let George ——!"
100 Not liquids
104 Succinct
106 Last zodiac sign
108 Fairy-tale meanie
109 Richard's Veep
111 Sutherland or Rivers
113 Big butte
116 Opposite of oui
117 Sylvester's screen wife
118 Indian weapons?
122 Was laid up
123 Out on a limb
124 Rookie doctor
125 Confer benediction
126 Certain team-racer
127 Forever youthful

DOWN
1 Reduced in price
2 "The Naked and the Dead" author
3 He has pressing problems
4 Capote, to friends
5 Rainy-day rarity
6 Songstress James
7 Adjudges
8 Pensioned off: abbr.
9 Entrance signs
10 Densely peopled
11 Oklahoma's second city
12 "The sun came peeping —— morn"
13 Roman 602
14 Poetic nightfall
15 Stop! (at sea)
16 Violent whirlwinds
17 Fearful
18 Champagne bucket
19 Sign over
24 Dapper
31 Humorist Mort
33 Measure of work, in physics
34 Capri coin
35 Pewter component
36 —— climb (flight path computation)
38 Baby-care powders
39 Imitator
41 Salt tree
42 Laterally
44 Compass letters
45 Lemon quaff
47 Instigate
48 Bulletin-board announcement
49 Medal recipient
50 Back of the boat
51 She loved Jason
52 Logger's activity
57 Forming a head
58 Clairvoyance, for short
60 "—— slaves who fear to speak": Lowell
62 "Wonderland" party
64 Town crier's call
65 NFL scores
67 Architecture VIP
68 Teheran citizen
69 Saltpeter
70 Chews at
72 Actress Anne, and kin
73 Possesses
76 Egotist's concern
78 Sonata movement
80 Ordinal-number endings
82 Change for a twenty
84 Bisector's amount
85 Synonym and anagram of 94-Down
86 Parisian prison, once
87 Heart channels
89 Run-of-the-mill
90 Sci-fi vehicles
92 Northern capital
94 Popeye's yes
95 Suffix for bishop
96 News bits
101 Pay no attention to
102 Succumbs to submersion
103 Feels intuitively
105 Burma and Tobacco
106 Trattoria order
107 Brown photo tint
109 Wild guess
110 Shovel's partner
111 Poke fun at
112 Unwritten exam
114 Warbled
115 Johnson of "Laugh-In"
118 Continent abbr.
119 Born as
120 German "the"
121 Electrical unit



Solutions to last week's puzzles appear on page 141.

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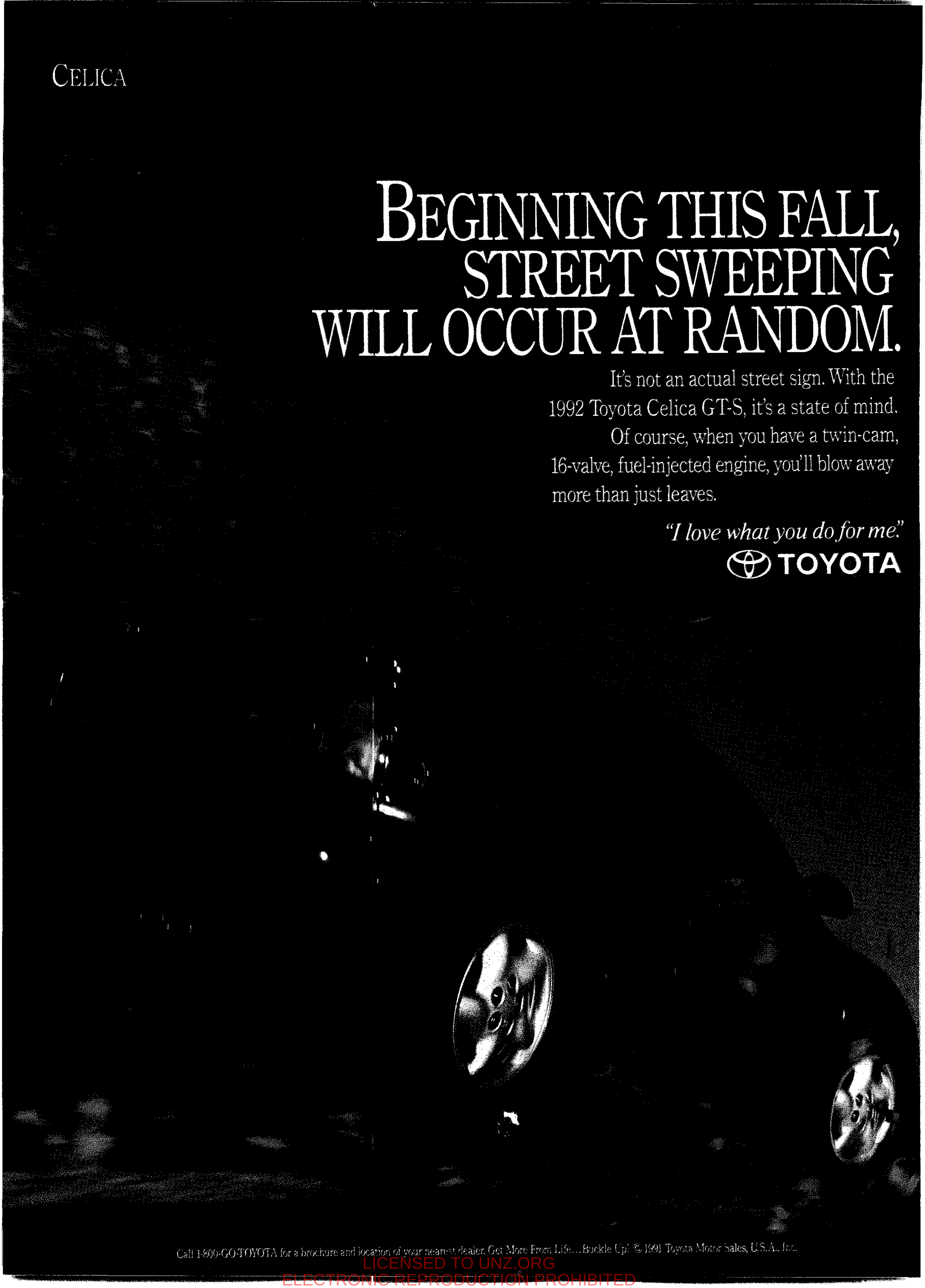

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